

The School Musician

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Read How
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BANDS
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VICTORY

Romneya Miller,
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won many contest
honors.
Stephen De'ok of
Peabody Conserva-
tory instructed her.





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... I take my pen in hand ...

Forty Odd Years Ago

The SCHOOL MUSICIAN:

Please find enclosed \$1.00 for renewal of our subscription to The SCHOOL MUSICIAN. It's a grand paper. As I may have stated before—the only fault I have to find with it is that it was not available to me and my brother forty some years ago, when we were in school and playing in a band. Keep up your good work.—*Benj. F. Cincodex, Principal, Christopher Columbus School, Binghamton, New York.*

Dear Mr. Principal: Nearly that long ago, my school principal laid me gently over a chair and ungentlly used a ruler for a purpose not intended by the manufacturer. To this day I always turn red, I think, when I correspond with Principals. Would be very interested to hear where you played in a school band, and what. It would make good readin', methinks.—*Ed.*

Here It Is, Thomas

Editor "SCHOOL MUSICIAN":

Just a line to tell you have not forgotten my "old love", school band teaching. Would like to know how you are all doing in these bad times. All school bands here are about dead. The war has killed them. Can't get reeds or music or horns to play on. But hope things will get better when peace comes (if ever). They are hungry for good American teachers and good positions should be open after the war. Our fall fairs are "strong" for American school bands and should be lots of work for your bands at the end of this war. But at present nothing can be done. Enclosed please find 10 cents, please send me an old SCHOOL MUSICIAN to read. It cheers me up. Hope you are still alive and can keep the good work going. Thanks for The MUSICIAN.—*Thos. Little, L'Orignal, Ontario, Canada.*

Dear Mr. Little: This copy of The SCHOOL MUSICIAN is my best answer to your welcome and interesting letter. School Bands are busier now than ever, in war work, and while some are a bit smaller, most all are carrying on and doing well. Many School Band Directors are being replaced by women from other music departments of the school. Vocal departments are frequently closed, but the bands "must go on". I hope the publication of your letter will bring you some interesting correspondence.—*Ed.*

Your Change of Address

The SCHOOL MUSICIAN:

Please change my mailing address to: *Gordon K. Harris, Linden-McKinley High School, Columbus, Ohio.*

I have recently moved. My new address is: *Arthur E. Bourne, 756 North Olive Street, Anaheim, California.*

Dear Friends: Yours are two perfect examples of how not to send in a change of address. All of our address plates are filed geographically—by states and towns, and cannot be found for correction unless we know where to look for them. Get the idea?—*Ed.*

WATCH OUT! THESE BULBS MAY BE DIM, BUT THEY'RE NOT OUT!



Little Joe Goebbels beats his gums daily over in Berlin about the bad hole the Stupermen are in . . . and Tojo's knees vibrate like a reed reaching for a high note. But—WATCH OUT . . . don't let these cookies kid us into a big letdown! We're still a long way from their home towns!

Yes, sir! There's still plenty of solid sending for all of us to do before the goose-steppers hang high and the little men from the islands start shouting, "Pass the hara-kiri!"

If we stop buyin' Bonds and let our work slide and start saying', "Oh, well, it's all over, now," we'll be singing just the sour notes those Axis Alligators want!

So tuck your chin low and keep your family and friends helpin' Uncle Sam on the upbeat. And if your own personal goin' gets too tough, peal out a few hot notes on that swell Elkhart horn. Nothin' like it for the Victory feeling! We'll be back with hotter, sweeter Elkharts right after we're through giving the Axis the boogie beat. Take good care of yours for now!

Elmer the Elk

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I Take My Pen in Hand (Continued from page 3)

Complaints Always Welcome

Dear Mr. Shepherd:

I have been taking THE SCHOOL MUSICIAN for two years now, and I have thoroughly enjoyed it. But, as a lot of people do, I have a complaint to make. In those two years, I haven't seen over 10 articles about the organizations here in the West. I don't know if that is our fault or yours, but it sure would make THE SCHOOL MUSICIAN more interesting for us if we saw more pictures and news of the West Coast.—Benton Minor, Escondido, California.

P. S.—I play sousaphone in the Escondido High School Band, the best band in the West.

Dear Benton: Thanks for your complaint. No doubt, you have expressed the thoughts of many others, and just like the others, you still don't send any news or pictures for publication, so we have to print the complaint. Now, let this be a lesson to you,—and the others. If you want to see your own pictures and news in THE SCHOOL MUSICIAN, send them in. It's really and entirely up to you.—Ed.

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Virgil Anderson, Director of Music, Elkader, Iowa

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Before coming to Elkader, Mr. Anderson spent about five years in Webster County, Iowa, where he was Director of the Decorah Circuit Choral Union of 250 voices, during the absence of Dr. Carlo Speratti; was a member of the Webster County Music Committee, and Director of the All County Band. At Dayton, he directed the famous concert and marching band of that city, and at Somers, he brought the marching band to State Championship. His aim at Elkader is to make its school music department one of the most outstanding in the State, and he enjoys the encouragement of new recruits joining the music department each week. His organizations in the past, both vocal and instrumental, have received State and National awards. His hobby is the Boy Scout program in his community.



The School Musician

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CONTENTS

I Take My Pen in Hand.....	3
They Are Making America Musical <i>Virgil Anderson, Elkader, Iowa</i>	4
Ill Wind. (On the Oboe) <i>By Clayton Wilson, Univ. of Texas</i>	6
The New York World's Fair Band <i>By Curtis H. Larkin, Long Branch, N. Y.</i> ...	8
Band Parents Clubs, What Can They Do? <i>By Kathryn Schroeter, West Point, Miss.</i> ...	13
Loose Lingo Is My Pet Squawk <i>By Milton Jones</i>	14
School Music News.....	15
Six lively pages of thrilling news and pictures of school bands on the make for Victory. Every War Bond Concert brings us just that many dollars nearer Peace. What is Your Band Doing?	
Departments	
<i>"Your Liberal Education in Music"</i>	
School Music in Review, <i>Hamilton</i>	21
The French Horn Simplified, <i>Cox</i>	22
A Course in Modern Arranging, <i>Beihoff</i>	23
Drumology, <i>Scott</i>	25
Advice to the Cornetist; <i>Meretta</i>	27
Directors' Correspondence Clinic; <i>Coons</i>	28
Dalton on the Clarinet, <i>Russel Dalton</i>	29
The Alto and Bass Clarinets; <i>Stang</i>	31
Music War Council of America, <i>Fischer</i>	32
Let Me Answer Your Flute Questions; <i>Fair</i>	
<i>Will Return Next Month</i>	
Your 3000-Mile Bargain Counter.....	33

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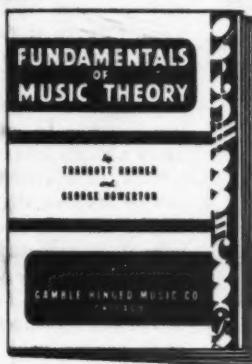
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By Clayton Wilson
Instructor in Woodwinds
The University of Texas

THE OBOE, THAT "ILL WIND WHICH NOBODY BLOWS GOOD", has been unavoidably neglected in school instrumental music organizations. With the exception of a few rare souls who happen to live in or near a metropolis, and can obtain competent instruction, the average school oboist is largely a self-taught creature and tends to have an "if it doesn't work with the third finger, try the second, and pray" philosophy. The resultant discord has been the cause of many razor-edged comments on contest judging sheets. It seems to the writer that a little light, however dim, should be focused on the school oboist, and that his shortcomings, usually no fault of his own, receive some attention.

The shortcomings of the school oboist can be traced to three primary gremlins; first, the reed, which is the crux of most evil and will thus merit separate attention at a later date; second, intonation, both relative and with the ensemble; third, lack of knowledge of how to finger trills and any note above high C.

Bad intonation with the ensemble is one of the prime "casus belli" of school oboists, but a good deal of this so-called bad intonation with the ensemble is, in reality, bad relative intonation of the oboe itself. Certain notes on some oboes will always be flat or sharp, regardless of constant checking with a stroboscope, thus these particular pitches have to be favored, and there are extra fingerings to help in that favoring, so that too great a strain is not placed upon the embouchure in correcting minor, but constant, pitch deviations.

Since A is the tuning pitch of the

ILL Wind

orchestra, and since the oboe is called upon, through tradition, to sound the A for the accurate tuning of the ensemble, this particular pitch must be as close to perfection as possible. If one happens to have an oboe which plays a sharp A in relation to its other pitches, even after adjustment, that A can be lowered slightly by adding the second finger of the right hand to the normal A fingering, which uses the first fingers of the left hand. If the A is flat in relation to the other pitches of the oboe, then check the tuning or pitch screws near the A, B, and G holes. It may be discovered, that a cork or pad is not rising high enough when uncovering a hole.

Forked F is perhaps the worst trouble-maker on the oboe. When it sounds the correct pitch, the timbre reminds one of a crow calling in the mating season, and when the tone is a soothing dulce, the pitch makes the ear drums beat two against three. Rare is the oboe which will play forked F in correct pitch and with reserved tone. However, this "bull-headedness" can sometimes be controlled if the oboist will try a few experiments. It has come to be an oboe player's creed that the forked F is played with the added E_b key. This is all well and good, but oboes are very individualistic, and refuse to act submissively to any such mass edict. More oboes will react favorably if the E_b key is added in the upper octave and is not used in the lower octave. However, it should be remembered that an oboe has a personality, and in order to control that personality, the oboist must put forth a little private research and experimentation.

Normally, if an oboe is not in tune with itself, it should be taken to a competent repair man who can make the requisite adjustments; however, in order to make adjustments that will bring proper results, the repair man NEEDS THE OBOIST THERE TO PLAY THE INSTRUMENT. The repair man may be a better oboist than the school oboist, or he may be worse, but it is a rare occurrence when the repair man and the oboist will play the C scale on the same oboe and get precisely the same results. If the oboist is unable to go to the repair man with the instrument, he should send it for major repairs, but should expect to make minor pitch adjustments himself when the oboe is returned. Following are several suggestions as to how to go about adjusting the pitches.

The necessary tools are:

- (1) either a fine sense of relative pitch, or absolute pitch, or a stroboscope, and
- (2) a small, fine edged screw driver.

If the oboist will examine his instrument carefully, he will notice some small screws which are about three-eighths of an inch in length, and which serve no other purpose than to be used in correcting faulty pitch. In other words, these pitch screws can be identified as different from the shaft screws, because the pitch screws do not, in any way, help to hold the keys or mechanism of the oboe together. (All pitch screws could be removed and the instrument would still play, but the results would remind one of Saturday night in an oriental bath.) On further examination, the oboist will perceive that these pitch screws, when tightened or loosened, will allow corks or pads, singly or in groups, to rise either more or less distance above the open hole, as the necessary pitch correction may require. If the particular pitch is flat in relation to other pitches on the oboe, then the pad should rise higher when the hole is open. If the particular pitch is sharp in relation to other pitches on the oboe, then the pad should rise a lesser distance when the hole is open.

If the oboe is in good relative pitch, but is constantly flat with the ensemble, there are several things which may be the cause thereof. First, old or uncleansed reeds tend to be flat. (For best results, reeds should be cleaned twice a week at least.) Secondly, the oboist may be changing reed brands constantly, thus never acquiring a set embouchure or set stability of pitch. Thirdly, if the same brand of reed is used efficiently, and the pitch is constantly flat, about one-sixteenth of an inch of the tube might be sawed off. This should not be attempted without a good vice, which is sure to keep the tube from slipping during the sawing operation. It is imperative that the job be a neat one. If the oboe is in good relative pitch, but is constantly sharp with the ensemble, the player should refrain from pushing the tube all the way into the oboe. This will automatically bring the pitch down. If the oboe is still sharp, after the above measures have been applied, the oboist may be using

C ₂ (D _b)	(a) left 1, 2 (b) left 1 ₂ , 2, 3	right 1, C key right 1, 3, and C ₂ key
D	(a) left 1 ₂ , 2, 3 (b) D trill key, either right or left (short duration only)	right, C key
D ₂ (E _b)	(a) left 1 ₂ , 2, 3, B key (b) left 1 ₂ , 2, 3, (A _b , E _b keys)	right, 2, 3
E	(a) left 1 ₂ , 2, 3, B key, T octave key (b) left 1 ₂ , 2, 3, (A _b , E _b keys) T octave key	right, C key right, A _b key, 2, 3, E _b key
F	(a) left 1 ₂ , 2, B key, T octave key (b) left 1 ₂ , 2, (A _b , E _b keys) T octave key	right 2, 3 right, A _b key, 2, 3, E _b key
F ₂ (G _b)	(a) left, 1 ₂ , B key, T octave key (b) left 1 ₂ , (A _b , E _b keys), T octave key (c) left (1, plus 1-a), 2 T octave key	right, A _b key, 2, 3, E _b key right, 2, 3 right, 1, 2, F key
G	left (1, plus 1-a), T octave key	right 1, 2, F key

too short a reed, and should look for, or make, a longer reed.

A major criticism of school oboists is that they play sharp around high C. That they play at all is worthy of merit, because very few of them have learned any fingering above C. Once the fingerings are known, and the higher range is played with confidence, the intonation will tend to improve, as the embouchure is released from the duty of compensating for the major pitch deviations which were the result of the "faked" fingerings.

If the high C is constantly sharp, the second and third fingers of the right hand should be added to the normal (first finger in each hand plus side octave key) fingering. For purposes of clarity in understanding the fingerings appearing below, the following explanation is offered:

- (1) hands will be referred to as either left or right,
- (2) fingers will be 1, 2, 3 by number, and the little finger and thumb will be called by name.
- (3) the primary holes will be left 1, 2, 3, and right 1, 2, 3,
- (4) the octave keys will be T for thumb and S for side octave,
- (5) the middle register key for C₂, D, and E_b, which is just a small flange attached to the left number 1 key, will be known as the left 1₂ key.
- (6) the 1 (a) key is the small flange which keeps the small hole between the left 1 and 2 holes closed while the left 1 finger is just covering the left 1 hole.
- (7) the chromatic keys will be referred to by pitch names.

Listed above are the fingerings, and alternate fingerings, for the conservatory system oboe above high C.

If the "a" fingerings are played in consecutive order, they will appear to work better in chromatic passages. If the passage is diatonic (going from C to D to E to F) it will appear that the "b" fingerings are more convenient on E and F. It is suggested that the former "a" fingering will nearly always be more convenient on C₂ and D.

Another fingering problem for the school oboist is the awkward trill. Listed below are several trills with suggested fingerings. (The trill as originally conceived was a series of resolving appoggiatura, and should start on the upper notes; however this applies as a rule only to the music prior to about 1750, and choice of starting pitch, unless otherwise stated, is left entirely up to the performer in modern music.)

First, one should discard, with extreme candor, the premise that "all oboe players go crazy", and should realize, with suave certainty, that they are crazy when they start. Once this "mote" has been taken from the oboe player's eye, he can then see, and cope with, the "splinter" in the eye of his oboe difficulties.

Low C ₂ —B		
C ₂ —left 1, 2, 3	right 1, 2, 3 (C plus C ₂) keys	
trill—left little finger on B key (This won't work on some oboes, due to lack of needed mechanism.)		
Low D _b to C		
D _b —left 1, 2, 3	right 1, 2 (3 plus 3-a) D _b key	
trill—right little finger on D _b key		
E _b to D _b		
E _b left 1, 2, 3, E _b key	right 1, 2, 3	
trill—right little finger on D _b key		
E to D ₂		
E—left 1, 2, 3 E _b key	right 1, 2	
trill with right 3 finger		
G _b to F		
G _b —left 1, 2, 3	right 1, F key	
trill with right 1 finger		
G to F		
G—left 1, 2, 3	right 2, F key	
trill with right 1 finger		
G ₂ to F ₂		
G ₂ left 1, 2, 3, A _b key		
trill with right 1 finger		
B to A ₂		
B—left (1, 1a)	right 1	
trill with left 2 finger		
A to G ₂		
G ₂ —left 1, 2, 3, and A _b key		
trill with left 3 finger		
or		
G ₂ —left 1, 2, 3	right A _b key	
trill with left 3 finger		
B _b to A _b		
B _b left 1, 3, A _b key		
trill with left 2 finger		

The New York World's Fair BAND of 1940



Eugene LaBarre

By Curtis H. Larkin, Long Branch, N. J.

THE NEW YORK WORLD'S FAIR BAND OF 1940! Although a revival in large measure of the beloved John Philip Sousa's historic band of international renown, yet it is a fact that this truly wonderful band of 3 short years ago actually surpassed all of its many predecessors by reason of its amazing versatility of accomplishment.

Multitudes of music lovers are anxious to learn the origin of this marvellous ensemble. It was the triumphant culmination of one man's ambition; the inspiring idea in response to the many thousands who inquired: "What became of the Sousa Band after Mr. Sousa passed away?" The lone genius who conceived, planned, and swiftly executed the task of assembling such an array of talent was none other than Captain Eugene LaBarre. Not only did he conduct the band, but he was also Director of the World's Fair's entire musical program.

While we pause for a moment to recall the unusual program features that were a part of the band's daily achievements: such as a Male Quartet, a vocal ensemble of 12 voices, a tenor soloist who was also a clever bird imitator, 2 baritone soloists (one operatic, the other popular), 3 of the greatest living instrumental performers (clarinet, cornet, euphonium), novelty solos on the bagpipe and the ocarina, plus a 6-piece "hot jive" combination; all of these features presented by bona fide members of the band itself: it is no marvel that critics aptly designated the personnel of the superb New York World's Fair Band of 1940, "The most versatile of all times."

Captain LaBarre's musical background is an exceptional one. He was

born at Groton, N. Y., October 3, 1888: a descendant of the illustrious Benjamin Franklin on the maternal side of his family. Like his famous forebear, the Captain himself is an inventive genius; the invention of useful objects being his particular hobby in his leisure moments. Several of the photographs which LaBarre utilizes in his professional occupation bear a striking resemblance between his own physiognomy and that of his great Revolutionary ancestor of world-wide acclaim.

At the early age of 7 years, LaBarre studied the cornet with Charles Partello, then leader of the Groton Band. Two years later the lad was a regular member of the Groton Band. Later in life he studied the cornet under such eminent teachers as William Paris Chambers, A. F. Weldon, Herman Bellstedt, Ernst Albert Courtrier, Herbert L. Clarke, and Alessandro Liberati. He studied harmony and theory under Adolph Weidig of Chicago. He acquired the art of conducting from such nationally known directors as Frederick Neil Innes, Victor Herbert, A. Liberati, Arthur Pryor, and Ossip Gabrilowitz. He played beneath the batons of many top-notch bandmasters and orchestral conductors, among whom were John Philip Sousa, Arthur Pryor, Patrick Conway, F. N. Innes, Alessandro Liberati (bands); Victor Herbert, Walter Damrosch, Fritz Reiner, Hugo Reisenfeld, Ossip Gabrilowitz (orchestras).

Eugene LaBarre himself is a versatile artist. Years ago he enlisted in the 8th U. S. Cavalry stationed at Fort Robinson, Nebraska. A few months later his regiment was ordered to Fort McKinley, Philippine Islands. LaBarre joined the cavalry band as a

baritone player, but he soon became the "all-around man" by virtue of his ability to play not only the baritone and the cornet, but also the oboe, the E_b and B_b clarinets, slide trombone, and E_b alto saxophone. Although he did not play "sax" while he was in the Army, he played the violoncello in the orchestra at regimental dances. It is a striking commentary on LaBarre's ability that, within the space of 3 years, he became a Sergeant, then Chief Trumpeter, and finally Principal Musician.

After a varied career as a dance band artist, theater orchestra musician, and stage performer (both as instrumentalist and singer) in several variety acts, also playing solo cornet occasionally with various concert bands throughout the country, LaBarre went to Peoria, Illinois, in 1913, where he remained for 3 years as cornetist in a first-class vaudeville theater orchestra. In 1916 the late Arthur Pryor signed up LaBarre as solo cornetist for that season at Asbury Park, N. J. It was the first "big time job" for the young artist. He made a fine impression on Pryor's audiences, and was frequently heard in the famous duet, "El Miserere" (Il Trovatore)—the great Pryor himself playing the trombone. After Labor Day Pryor's organization played its annual engagement at Willow Grove Park (Philadelphia). This in turn was followed by 3 weeks at the celebrated Pittsburgh Exposition.

Upon his return to Peoria, LaBarre was engaged by the Association of Commerce to organize and conduct the Peoria Municipal Band. In 1919 LaBarre was signed up by the late John Philip Sousa as assistant cornet soloist. On that same tour the lone

soloist en route was Frank Simon, today nationally known conductor. However, Sousa used all 3 of his first chair men as cornet soloists while at Willow Grove Park—Frank Simon, C. Adelbert Staigers, and Eugene LaBarre. The late H. Benne Henton, known as "The Saxophone Prince," was also a soloist, as were Louis Fritze (flutist) and Joseph Green (xylophonist).

Shortly before the close of the tour, LaBarre left the Sousa Band upon reaching Denver, Colorado. While at Denver he joined the Denver Shrine Band, then directed by the noted Frederick Neil Innes, as cornet soloist. It is of interest to recall that Innes was the precursor of modern "symphonic band" conductors. The writer was privileged to see and hear a concert by the Innes "Orchestral Band" way back in 1913 at Ocean Grove, N. J. Innes included 2 double-bass violins in his ensemble.

After a brief sojourn at Denver, LaBarre went to Detroit, where he opened up an agency for a widely known manufacturer of band instruments. It proved to be a very successful venture, as the saxophones were just entering upon their "hey-day" about 1920, when these instruments were literally sold "by the car load." LaBarre remained in Detroit for 10 years. He was in constant demand as a cornet soloist in various Park Bands, theater orchestras, and as a trumpeter with the Detroit Symphony Orchestra. When the late Victor Herbert personally directed the musical score for the memorable silent film, "When Knighthood Was in Flower," starring the beautiful Marion Davies, at the Adams Theater in Detroit, LaBarre was his first trumpeter. The famous maestro evinced great interest in this talented artist, giving him (LaBarre) many invaluable pointers on conducting, program building, and arranging of musical scores. Many of Herbert's own lovely melodies which were played 3 years ago by the New York World's Fair Band had been personally marked by Herbert himself with his own interpretations for LaBarre's especial benefit. This is undoubtedly the real reason why Herbert's compositions were so frequently requested by the World's Fair audiences.

LaBarre's civic pride was particularly manifested when he organized the Detroit Fire Department Band. By far his most notable achievement in that city was his task of organizing the Detroit Elks Band. This band proved to be an unusually fortunate undertaking: for it won 5 National Prizes, 5 years in succession; at Boston (1924), Portland, Oregon (1925), Chicago (1926), Cincinnati (1927),

Miami, Florida (1928). It was such a sensational ensemble, that the Elk Convention managers refused to permit the band to compete in 1929 for fear that Detroit would again win the coveted National Prize. In disgust at such unwarranted shabby treatment, LaBarre resigned. Almost immediately he was engaged to conduct the Dodge Brothers Motor Company's Band. With this group LaBarre gained vast experience as a pioneer radio entertainer. He also was engaged for a time as conductor of the University of Detroit Band. As the solo cornetist with the Moslem Temple Shrine Band of Detroit, LaBarre made several trips to the annual National Shrine Conventions. He also acted as an instructor for the Ford Motor Saxophone Club. Many of Henry Ford's prominent officials were LaBarre's "sax" pupils, among whom was Harry Bennett, now Ford's "right hand man."

On New Year's Day, 1930, LaBarre removed to New York City after selling out his agency interests and winding up his business affairs at Detroit. After a few weeks of much needed rest, LaBarre organized and conducted a Business Men's Band for about 6 months before accepting a position with a broadcasting orchestra. This band was composed of professional men who played together for sheer love of good music. It rehearsed regularly each week under LaBarre's direction, attaining such proficiency that a number of Sousa's musicians availed themselves of an opportunity to affiliate with these fine amateurs whenever Sousa's Band was not on tour, so as to obtain the benefits of regular practice in order to retain their respective embouchures.

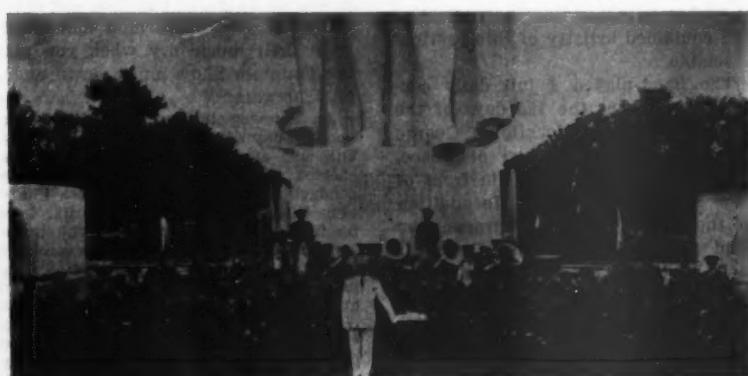
In 1931 LaBarre was engaged for a brief tour through Pennsylvania with the Sousa Band, winding up in Atlantic City, N. J., on Labor Day. Upon his return to New York City he became manager of a firm which imported musical instruments. After

Sousa's death on March 6, 1932, LaBarre was approached by several of "The March King's" old veterans who wished to reorganize and rehearse regularly each week under LaBarre's own direction for the sake of "Auld Lang Syne."

Finally LaBarre arranged to have the revived Sousa Band given a series of Sunday afternoon concerts at the then new Rockefeller City Plaza. The first of these gala concerts was played on Easter Sunday, 1934. It was a personal triumph for the new conductor; the Metropolitan press unitedly affirming that it was "a reincarnation of the world famous Sousa organization." Two additional Sunday afternoon concerts were played, but alas, unforeseen jealousy intervened, and the project was abandoned.

Shortly thereafter LaBarre was appointed conductor of the New York Police Band, a position he still holds, with a Captain's ranking. His Detroit reputation gained for him the leadership of what is admittedly the finest Police Band throughout the country. This splendid band broadcasts regularly from the Municipal Radio Station on the first and third Saturdays of each month from 1.05 p.m. until 1.30 p.m.

Captain LaBarre obtained a leave of absence to act as conductor of the New York World's Fair Band from May 11th to October 27, 1940, inclusive. This magnificent band played before many hundreds of thousands of people throughout the 188 days of the Fair. The credit for the unique versatility of this organization belongs to LaBarre alone. The backbone of the band was composed of about 40 of Sousa's former players. To this number were added 8 men from the Metropolitan Opera House Orchestra (New York City), 4 men from Toscanini's N. B. C. Symphony Orchestra, 3 men from the New York Philharmonic Orchestra, besides several star performers selected from leading radio



The Band as it appeared to millions, who heard it perform, at the great New York World's Fair.

orchestras employed on commercial programs. The most amazingly versatile artist of the entire group was the E_b contrabass clarinet and bagpipe soloist, Ross Gorman, who was a sensation with Paul Whiteman years ago. Gorman plays as many as 27 reed instruments, believe it or not. He invented the difficult clarinet glissando at the beginning of the late George Gershwin's great "Rhapsody In Blue." Furthermore, there is no other clarinetist who can perform the celebrated "smear" quite as well as does Ross Gorman himself.

LaBarre submitted his plan to Harvey D. Gibson, Chairman of the Board of Directors of the New York World's Fair in 1940. Mr. Gibson thoroughly approved the idea and gave the Captain orders to proceed at full speed. LaBarre went into immediate action to secure an array of talent able to render programs of universal appeal to all types of music lovers. About 3 months (January-April, 1940) were required for auditions and the final signing up of the 56 regular members of the band, plus 14 alternatives for substitute performances. Simone Mantia, personnel manager and first trombonist of the Metropolitan Opera House Orchestra, and for many years assistant conductor and euphonium soloist of Arthur Pryor's Band, was appointed LaBarre's assistant conductor, the Captain himself acting as his own personnel manager.

Preliminary rehearsals were held one week before the Fair opened on May 11, 1940. These consisted of 6 hours a day for 6 days. Only the 5 special scores for Fountain Displays were rehearsed. The band never had an opportunity to rehearse the regular concert numbers, nor the radio programs that were broadcast over a coast-to-coast network several times each week during the Fair. Which proves that the band was not merely versatile, but equally competent to play any and all repertoire selections at sight; so great was the individual and combined artistry of this peerless ensemble.

The band played 4 full daily concerts throughout the 188 days of the Fair, at 4 separate locations: George Washington Statue, Court of Peace, American Commons, Shell in front of New York City Building. In addition to these 752 regular programs, the band played 188 Fountain Displays; each of the 5 special scores being about 20 minutes in length. This meant a net total of nearly 940 performances: very few cancellations occurring on account of rain. Several extra concerts were given at the Sub-Treasury Building on Wall Street in

New York City to boost the Fair Attendance Promotional Drive. The band also took part in a special broadcast to the South Pole in honor of America's own lion-hearted Rear-Admiral Richard E. Byrd.

There were no evening concerts, except on Sundays when the band broadcast from the Shell at the American Commons. The late afternoon concerts (4:30 p.m. to 5:30 p.m.) drew the largest audiences. The band never failed to attract great crowds on fair weather days. Attendance reached high-water mark on holidays—Memorial Day, Fourth of July, Labor Day—when between 75,000 and 100,000 persons were on hand at each concert. On the closing day, October 27, 1940, the World's Fair Band played before an aggregate audience of over 400,000 enthusiastic listeners.

The musical scores for the 5 separate Mountain Displays were played from a studio. To the listeners the music sounded as though it were issuing forth from the water. It was timed to the split second to coincide with every jet of water and change of colored lights. LaBarre conducted from a score which was marked off in seconds: the markings coincided with a stop-clock in front of him which was controlled from a tower $\frac{1}{2}$ mile away. This was easily the most exacting work of the day, yet the members of the band enjoyed it, since they played in their shirt sleeves and were able to relax more than when in full uniform in front of a visible audience. Then, too, they realized that this studio performance meant the close of their strenuous work for that night. One afternoon, at the close of a concert, a lady approached the conductor as he was about to leave the platform. Introducing herself by name, she said: "Captain LaBarre, there has been something worrying me all through the Fair, and I made up my mind I was going to see you and ask you about it." LaBarre replied: "Madam, I will gladly help you, if it be in my power to do so." The lady inquired: "How do your band men manage to keep their music dry when you play the Fountain Show music down under all that water?"

An amusing incident occurred on the opening day of the Fair, yet no one present, not even the newspaper reporters, seemed to notice it. The band was assembled at the Main Gate where Chairman Gibson and Mayor LaGuardia were on hand to cut the ribbon. The traffic jam prevented the trucks which conveyed the drums, bass tubas, and music from passing through the crowd. In consequence the band made its World's Fair debut minus its drums, tubas, and music. "The Star-Spangled Banner" sounded O. K. But a few Sousa marches specially selected for the occasion were "faked" by the musicians. Yet there were never any newspaper comments printed to in-

dicate that anything unusual had transpired concerning the band's sorry plight.

On January 1, 1940, the slogan, "For Peace and Freedom," was adopted for the World's Fair by the Board of Directors. That same evening Mrs. LaBarre said to her husband: "Gene, I think that would make a swell title for a song—why don't you write one?" The Captain instantly seized his opportunity, writing the lyrics and composing the melody of the song which has since become nationally famous.

*"PEACE AND FREEDOM is the emblem of our Nation,
May it always, like our Flag, wave high;
We can never bring upon it degradation,
We'll keep its standards raised up to the sky.*

*In America we have a Land of Plenty,
Nature can supply our ev'ry need,
We are working day by day
To bring happiness to stay;
PEACE AND FREEDOM is our Country's creed.*

Chorus:
*We're for PEACE AND FREEDOM in our Land,
Where one's liberties are never banned,
Let us say a pray'r and ask the Lord to bless
This great Land that gives us happiness.
May our PEACE AND FREEDOM show their worth
To all other Nations on this wondrous Earth.
It would please Him of supreme command
To have PEACE AND FREEDOM in ev'ry Land."*

The band opened every concert and broadcast with this air; the refrain being sung by Harold Van Emburgh, one of the E_b alto saxophonists, also a fine baritone singer of enviable reputation who has appeared in New York at the Rainbow Roof, Rockefeller City, the Waldorf-Astoria, and elsewhere. This splendid artist was very popular with the World's Fair audiences, singing such songs as "Old Man River," "Smoke Gets In Your Eyes," etc., in response to numerous requests. "For Peace and Freedom" was widely adopted in public schools throughout the United States. Even to this day Captain LaBarre receives letters of inquiry for permission to use it. More than 800,000 copies of this "Theme Song" were sold on the Fair grounds. Yet LaBarre did not realize even so much as one cent of profit: for he generously turned all the proceeds over to the Board of Directors to defray the expenses of his inimitable organization.

People enjoyed the unique programs immensely. Among the foreign composers the works of Franz Liszt and Johann Strauss ("The Waltz King") were oftenest requested. Among our own American composers the melodies of Victor Herbert, John Philip Sousa, Jerome Kern, Sigmund Romberg, Edward MacDowell, Ethelbert Nevin, and Arthur Pryor, were in constant demand. LaBarre utilized modernized arrangements of all the old familiar classics, standard overtures, etc., which went over big with his audiences. As for jazz numbers, they were played mostly at intermission periods by "The Hungry Six" for the benefit of the "jazz-hounds." Many famous "Name Band" stars appeared as guest conductors, among whom were Benny Goodman, Tommy Dorsey, Ferde Grofe, Don Voce, Sammie Kaye, Mark Warnow, and W. C. Handy ("Father of The Blues").

Among the novelty selections the most spectacular were those which enabled the



The World's Fair Band of 1940 in New York attempted to recreate the spirit of John Philip Sousa's famous band. Seven alumni of Sousa's Band doff their hats to America's March King in the form of a photograph. They were all members of the Fair Band which had in all 40 ex-Sousa musicians, left to right, front row: Henry Zlotnik, Charles Kardson, Captain Eugene La Barre, Director of the World's Fair Band, Del Staigers, Anton Maly; left to right, rear: Charles Harris, Lester Grey, George Ford.

reed section to exhibit dazzling feats of skill and speed, such as "Dizzy Fingers," "Nola-Minute Waltz," and "The Flight of The Bumble-Bee." The record speed for this last named was 47 seconds. It was played so rapidly, that one of the best clarinet players, a dry sort of comedian named Casey Ciccone, was wont to lay his instrument across his knees and calmly observe his companions' nimble fingers. When they had finished, he would wink at his side partner and remark: "That was just 3 bars ahead of my mechanism." Casey himself is a former member of Sousa's Band.

Many indeed were the requests which poured in for such time-honored favorites as "Second Hungarian Rhapsody" (Liszt), "Dance of The Hours" from La Gioconda (by Ponchielli), "William Tell Overture" (Rossini), and the superb Viennese Waltzes of Strauss. Yet the stirring march airs of John Philip Sousa were by long odds the overwhelming choice in point of popular approval. We quote Captain LaBarre: "Due to the many Sousa men on hand, the World's Fair Band played Sousa's marches with the same style of the original Sousa Band. I really believe that our audiences liked the Sousa marches best of all types of music we played."

Not only was this great band versatile, but it also proved itself resourceful in the highest degree. Again we quote LaBarre: "Our repertoire was unlimited. I had my entire library at the Fair, and we could grant any request in 10 minutes' time. The numbers, regardless of their difficult passages, always went well. Of course, each man in the band was a great reader at sight and a splendid technician. It was the culmination of a life-long dream of mine—to organize and conduct a band that would be as nearly flawless as humanly possible."

The band also featured quite a number of regular soloists. The celebrated Del Staigers was the principal cornetist. William Tong, assistant cornet soloist who

was formerly a member of both the Sousa and Pryor bands, displayed his own brilliant technique in "A Soldier's Dream" and "The Tower of Jewels." There were also flute solos by George Schlichting, oboe and English horn solos by Anton Maly, and saxophone solos by Chester Hazlett (such as "Nadine" and "La Verne," both composed by the late H. Benne Henton). Samuel Feinsmith played rather unusual solos upon the bass clarinet: "Dizzy Fingers" scoring a rousing hit with his enthusiastic listeners. Edmund C. Wall, the famous clarinet virtuoso formerly with Sousa, was often heard in "Maryland, My Maryland" and "Minute Waltz" to great advantage. Gino Cloffe, another brilliant clarinetist, was applauded for his excellent renditions of the aria, "Linda Di Chamounix," by G. Donizetti.

One of the most popular soloists was Assistant Conductor Simone Mantia, first euphoniumist, who played his own arrangements and variations of such beloved songs as "Old Black Joe," "Old Folks At Home," "Believe Me, If All Those Endearing Young Charms," besides his own "Fantasia Original." In 1913 the writer met this supreme artist at Asbury Park, N. J., when Mantia was the principal soloist of Pryor's Band. We happened to "listen in" one afternoon in 1940 when Mantia played a euphonium solo at the World's Fair. The announcement was made that "Simone Mantia is one of the greatest euphonium players in the world." This statement is not altogether true. It is our candid belief that Simone Mantia is THE GREATEST EUPHONIUM PLAYER OF ALL TIME. He is absolutely without a peer. Old-time musicians who remember the great Michael Raffayolo who starred for years as the euphonium soloist with the immortal Patrick Sarsfield Gilmore's Band more than a half century ago have personally assured us that Mantia's technique is far superior to anything that Raffayolo ever achieved.

The writer has often listened to his old friend Mantia. It is impossible to name another artist comparable with dear old Simone. Many years ago during the season at Asbury Park, N. J., several members of the United States Marine Band attended a concert given by Pryor's Band. Among them was Ole May, euphonium soloist, also nationally known cartoonist for the Washington Post. These U. S. Government musicians heard Mantia perform one of his inimitable euphonium solos. It was such a demonstration of rare technique that Ole May sadly remarked: "They call me an artist, but I'd give half of my life, if I could play like that." In 1917 Ole May himself became Pryor's soloist, but ere that season ended, he was fatally injured in an automobile accident, dying eight days later. We quote another Pryor artist: "Ole May was the most refined euphonium soloist I ever knew, but he was always modest about his own abilities. He was never a robust type of player, but always neat and artistic just as he was a neat and artistic cartoonist."

Never did the Captain reveal a more acute sense of judgment than when he appointed Simone Mantia as the assistant conductor for the World's Fair Band. Mantia directed regularly each Friday afternoon when LaBarre took time out for extra duties in connection with the band. As Musical Director for all musical festivities occurring elsewhere on the Fair Grounds, the Captain was an exceedingly busy individual.

Observing the personnel, the first trumpeter, Edward Treutel, then 24 years old, was the youngest player. An honor student from the Juilliard Institute of New York City, he was also first trumpeter in the late Albert Stoessel's famous Chautauqua Symphony Orchestra. Among the 14 alternative players, Joseph Kelly, a young clarinetist, was an honor student from the Curtis Institute (Philadelphia).

The oldest player of them all died on a Saturday in August, 1940, while at home on his day off. He was Luke Del Negro, one of the foremost BB₂ tuba artists of all time. For many years he was a member of Sousa's Band, and made several European tours under the "March King." Quoting LaBarre: "Luke never appeared to be an old man in his playing, even to the last. He was jolly and full of fun with all of the younger men." Del Negro was succeeded by Stanley Green, at one time a member of the renowned Grenadier Guards Band of London, England. Paul Allgayer, second bassoonist of the World's Fair Band, was another former Grenadier Guards Band artist. The next oldest player after Del Negro was C. J. McGibney, then about 65 years old, now a member of the Trial Board of Local No. 802 (N. Y. City). "Doe" (as he is called) is still a great clarinetist.

Another nationally known clarinetist, Fred Brissett, who died in March, 1941, was noted for his band and orchestra arrangements. He played beneath the batons of such conductors as Patrick Conway, Victor Herbert, and F. N. Innes. Fred Van Amburgh was also a fine clarinetist, formerly with Georges Barrere's "Little Symphony." In 1942 he played for the late Arthur Pryor. Van Amburgh died in March, 1943. The average age of the band's personnel was about 38 years.

The total number of vocalists in the band was 12. Besides Harold Van Amburgh, already mentioned, Edward Lamont, the baritone saxophonist, also sang baritone solos. Lamont was formerly a member of the Paris and Buenos Aires

Opera companies. His repertoire consisted of many of the best arias from the operas. Lamont is also a fine oboe and English horn artist. Arvo Jacobson, one of LaBarre's quartet of solo cornetists, is a tenor singer and a soloist at several New York and Brooklyn churches. He is a talented bird imitator, and attracted favorable notices by his wonderful ability as such. Other vocalists were: Reginald Mervale (tuba), bass soloist; David Boyd (trombone), tenor; Julian Opsahl (alto clarinet), tenor; Henry Foss (second trumpet, and leader of "The Hungry Six"), tenor; Tex Hurst (tuba and string bass), bass; Irving Cohn (oboe and English horn), tenor; Sidney Kell (clarinet), tenor; Charles Kardasen (clarinet), bass; Casey Ciccone (clarinet), tenor.

There were several unusual solo instruments. In addition to the bagpipe, Ross Gorman also played solos on the E₅ contrabass clarinet. Bernard Balaban and Milton Marcus were featured as contrabassoon soloists. Bernard Ladd, the tenor saxophonist, played delightful ocarina solos. Robert Kiesow, the bass drummer, gave exhibitions of what is known as "Scotch Bass Drumming," playing 2 bass drumsticks simultaneously. Ross Gorman created much amusement with his antics on the bagpipe while playing the "Scotch Patrols." And his facial expressions during his special selections on the "Bull Clarinet" never failed to make his audiences laugh.

Another amusing incident occurred every time the piccolos and the brasses lined up in front of the conductor for the final trios of "Semper Fidelis" and "The Stars and Stripes Forever." LaBarre so "fixed it" that "Billy" Tong (cornet), who was only 5 feet, 2 inches tall, could not find any place in line, except by the side of the solo flutist, who stood a full 6 feet, 4 inches in his stockings. It looked very funny. But then, that was the spirit of the Fair.

"The Hungry Six," as the jazz artists were called, consisted of "Hank" Foss, hot trumpet and leader; King Ross, trombone; "Bernie" Ladd, tenor saxophone; Ross Gorman, hot clarinet; Norman MacPherson, tuba (another Paul Whiteman artist); Howard Goulden, snare drum and "sock cymbals." Writes Captain LaBarre: "Ross is the fastest trombone player (tongue like a snake) I have ever heard. He is also an inventive genius. He makes his own trombones in his basement, and also makes and plays his own bassoons."

One Sunday night during a coast-to-coast broadcast of the "William Tell Overture" the chimes in the tower of the Belgian Building nearby suddenly pealed out right in the midst of the oboe solo. But Anton Maly never faltered—he went on playing as if nothing had happened. This is proven from the phonograph record which was made of the performance, although the chimes can be heard over and above the oboe.

The band accompanied such celebrities as Kate Smith, Dinah Shore, Eddie Cantor, and many motion picture stars. LaBarre allowed all of these notables to "conduct" the World's Fair Band while "the boys went to town on Sousa's marches." These noted visitors got a great kick out of the band's showmanship. Once when Edgar Bergen was performing with Charlie McCarthy at the Standard Brands Pavilion, the band was seated down in front in concert formation. Edgar and Charlie were performing their act in the balcony overhead. Charlie kept trying to jump off from Edgar's lap. Finally Bergen asked the



Mr. Larkin, our prolific narrator, with such interesting stories of Music and Musicians' past and present, will bring you another fascinating tale in our next issue.

little fellow: "What is the matter with you, Charlie? Why do you keep trying to jump?" Charlie replied: "I want to join that swell band." Berger retorted: "What on earth could you do in that band?" Charlie piped up: "I could be a fine wood block for the drummer." And the crowd howled with delight.

There were never any printed programs distributed at the World's Fair Band concerts, due to the fact that an announcer always informed the audiences as to names of all numbers played by the band. Many visitors to the Fair—from as far west as majestic Oregon, as far east as the borders beyond our own United States, and from across the seas—found great pleasure in "The Symphony to Swing Concerts" which the band played daily. Only occasionally, however, did LaBarre resort to jive tunes.

Captain LaBarre, when interviewed, said: "I have tried to make my concert band as welcome to the average listener as the top-flight swing bands." We quote from the editorial comment in "Down Beat" (October, 1940): "And judging from the crowds gathering in the twilight to hear the band, the Captain has succeeded in doing just that." Another commentary concerning the jazz feature of the band appeared in "The Metronome" (September, 1940): "The biggest surprise of the group, so far as jitterbugs go, is 'The Hungry Six,' a Dixieland Band jazz group that's likely to panic the listeners after they have been enthralled by some deep music. The men 'get off,' too: for the band isn't composed entirely of long-hairs." Many radio columnists also commented regularly on the unusual and up-to-date program numbers made possible by the unique versatility and suprative technique of the band's personnel.

After having had his music scores blown away from his rack several times by the wind during the early weeks of the Fair, LaBarre was aided by his first tuba player, Norman MacPherson, possessed of an inventive mind and also handy with tools, who built for his leader a beautiful stand which protected the scores from the wind. This was a box about 8 inches deep with transparent music clips in it which were attached to

a gear which in turn was connected with a rod attached to a foot pedal. Whenever the conductor needed to turn over a page, he stepped on this foot pedal which raised the clips away from the scores, so that he could turn the page quickly. As soon as he lifted his foot off from the pedal, the clips automatically returned to their position in holding the scores in place. LaBarre still owns this stand, and always uses it whenever he is compelled to conduct out of doors.

Attempts have been, and are being made at this time of writing to reorganize the former World's Fair Band, henceforth to be known simply as "Eugene LaBarre and His Band." The Captain writes: "My object from 'now on out' is, to show broadcasters that it is possible to produce a concert band that is equal to any orchestra regarding smoothness, balance, and diversified repertoire to suit all tastes. This can be done by a careful choice of artists, and the use of modernized arrangements to comply with microphone requirements. If I am successful in this, Americans can again listen to that recently neglected American institution, the Concert Band, as established by the great Patrick Sarsfield Gilmore and carried on by his two most outstanding successors, John Philip Sousa and Arthur Pryor, but with this significant development—it is to be a scientifically constructed organization which shall be able to meet the exacting conditions required of musical transmissions since the advent of radio."

Millions of Americans wish to hear this magnificent ensemble again. Now that we are at war, such a band as this is a genuine necessity, not a mere luxury, in order to keep our spirits keyed up to patriotic pitch. Jazz bands cannot do this. But radio audiences are fully aware of the fact that "Eugene LaBarre and His Band" can present a full hour of 100% entertainment value during our national crisis. To Captain LaBarre we say: "May your peerless band be revived in the near future, this time to 'stay put' as a National Musical Institution; and may your masterful efforts promote even greater happiness during the years to come than they did back yonder in 1940."

Band Parents Clubs, What can THEY Do?

By Kathryn Schroeter, Band Director
West Point, Mississippi High School Band

• **MANY PEOPLE ASK THE QUESTION, "WHAT CAN A BAND PARENTS CLUB DO?"**

Here is an answer from a teacher who is working in a town where a band parent's club is functioning in the most cooperative way a teacher could ever ask.

On February 15, 1940, under the leadership of J. Stanley Arnold, who was the first bandsman in the West Point High School, West Point, Miss., a group of parents of band members organized what is now a well-coordinated and working Band Parents Club.

Almost three years have passed since that first meeting, but also many good things have come as a result of it. This club has invested for the band in that length of time around \$400 in instruments that were badly needed to complete the instrumentation. They have installed a sinking fund for repair of instruments and another for the buying of new uniforms. During this time all of the school owned instruments have been sent off for overhauling and repair. Again the Band Parents Club came to the rescue by paying the bill of over \$250. It is this Club that finances the trips to the State Contests held in Jackson, Miss. each year. Every member of the band



Kathryn Schroeter is Director of this High School Band at West Point, Miss.

gets to take that trip with all expenses paid.

Do you wonder where they get the money? There is one simple answer—they work for it. Many of their schemes and ventures to get money have proved quite successful. At first they started by giving bridge parties, cake walks, and the like. The band helped out with the concerts it gave both at home and away from home. This brought in some money, but not

enough. With it the club bought a coca-cola machine and gained permission to place it in the court house. In a little while the machine paid for itself and the Band Parents club began to realize profits from it.

Through Mr. B. D. McCallister, superintendent of the schools of West Point, the city officials appropriated one thousand dollars for the purpose of equipping the band with tailor-made uniforms. The city officials have been unusually nice to both the band and the band parents in a number of different ways. In the summer of 1940 by a special lease authorized by the officials, the municipal swimming pool was turned over to the Band Parents Club. All the proceeds from this project belonged to the club to be used as they saw best to use it. Their only expense in running the pool is that of paying the lifeguard and operator—all other work and help was done by band parents who wanted the band to succeed.

Any band needs the parents of its members behind its every move. These parents are the ones who are vitally interested—they are the ones who will sacrifice their time, their money, their service, their loyalty, to give their band the best of everything.

Most school bands have them, Band Parents Clubs, the Mothers and Dads organized to do all the hard, thankless jobs "back stage." They raise money for your uniforms, and trips; and, next to the director, contribute more to the success of the band than any other influence. Do you, Mr. Director, appreciate all this? Send a story of their work, the special schemes they devise to raise money and things, and a picture if you can, to the School Musician. They'll love that more than any other way in which you might try to show your gratitude. And goodness knows they deserve it.

LOOSE LINGO IS MY Pet Squawk

By Milton Jones

THE SCHOOL MUSICIAN HAS VERY WISELY CHOSEN to become a sort of "clearing house" for debatable subjects. The articles of Mr. Mize and Mr. Meinick and those people who disagreed with them were alive with vital school problems of today. Knowing Mr. Meinick as I do, I feel sure that he opened the foot-tapping problem to the readers of this magazine for the sole purpose of improvement in music methods and teaching.

It is with this same purpose in mind that I put myself "on the spot" concerning the subject of musical *slang*. Too many teachers, publishers and editors of method books are guilty of actually teaching incorrect terminology and slang to young music students who do not know enough about music to reject these misconceptions.

Most of the method books which are

best sellers teach the following erroneous facts:

$\frac{2}{4}$ time = 2 beats to a measure.

There are three serious errors in the

above statement. $\frac{2}{4}$ is not a fraction

and therefore should not have a line between the 2 and 4. It so happens that on the staff, the third line separates the two numbers. However, measure signatures are not derived from fractions and should not be represented as such.

The second mistake is the word "time" instead of "measure" after the

$\frac{2}{4}$ Time has to do with rate of speed.

$\frac{2}{4}$ allegro or adagio. $\frac{3}{4}$ etc. are Measure

signatures and have absolutely nothing to do with time or rate of speed.

The third and perhaps worst error of all is the use of "beats" in connection with a measure signature. The

$\frac{4}{4}$ means that there are four counts to

the measure not beats. We must learn to use the correct terminology. In a measure that has four counts, there may be any number of beats depending upon how those four counts are divided; on how many pulses or beats are felt.

I have edited several method books and not once has an author presented a manuscript to me with the above terms mentioned correctly. When brought to the attention of the author, the reply is always the same—"But everyone teaches that way" and "Everyone knows what is really meant."

My answer then is that it is high time everyone becomes aware of the mistakes in his teaching. We all understand a person who uses the word "ain't", but knowing what he means does not make him correct.

$\frac{2}{4}$ Are we going to go on teaching

or any other measure signature as a fraction? Are we going to say 2, 3, 4 or 12 beats in a measure when beats have nothing to do with counts, the teaching point?

Are we going to go on teaching that

$\frac{2}{4}$ it is "time" when it is the "measure"

and not rate of speed that has two counts in it?

After thinking about the truth of this article, conscientious music teachers could not go on filling children, who look to them for musical knowledge, with erroneous facts.

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School Music News

Section of The School Musician

More Music for Morale

VOL. 15 NO. 3

NOVEMBER, 1943

PAGE 15

\$203,000.00 IS BAND'S BOND NET FOR 2 CONCERTS

Amory, Miss.—Since Professor J. G. Leonard, retired warrant officer of the United States Army became bandmaster of the Amory and Okolona High Schools on September 1st, things have been moving fast in the bond selling department. On September 9th, the Band played for a Bond Rally at Amory, securing \$176,000 in pledges. On September 16th, they played a concert at Smithville, securing \$27,000 in pledges.

The school itself held a bond selling contest and band members took an important part in helping the classes represented in their membership sell the most bonds. They have played at all the football games and cheered the team to victory each time. Jan Dobbs has been appointed reporter for The SCHOOL MUSICIAN.

Virginia's Largest Rural School Band Sells Bonds

Keyesville, Va.—The Randolph-Henry High School, the largest rural consolidated high school in the State of Virginia, and definitely rural, is making plans to continue War Bond concerts throughout the school year. They are co-operating with War Fund, Inc., which launched a drive on October 18th, with the School making the first initial contribution. Jean E. Bayle is Director of Music.

Band Plays, Girls Feed Every Departing Draftee

Downers Grove, Ill.—The High School Band here continues its efforts in giving each group of local draftees a going-away party on the morning of their departure for the induction center.

These parties, conducted under the auspices of the Downers Grove Lions' Club and the American Legion, are held in the Legion Hall at 6:30 a.m.

The draftees are marched to the Hall, where they are seated and served coffee and rolls by high school girls, while they listen to a program of entertainment consisting of a short band concert, a solo or two, and a short talk by prominent citizen. Then the unit, led by the High School Band parades to the station where pictures are taken. As the boys board the train, and she rolls away, the Band plays "God Bless America."

Bandmaster C. J. Shoemaker says the work will continue throughout the current school year, as well as many special bond selling concerts, and other features of an all out "Win the War with Music" program.

Cleveland School Buys \$5,377 Bonds in One Month

Washington, D. C.—From the War Finance Division of the Treasury Department comes the gratifying information that last year school children bought \$400,000,000 worth of war bonds and stamps. This is well over \$1 per month per student.

"Last Spring, in a special drive," writes Joseph Geer, "we asked the schools to raise enough funds to buy 10,000 jeeps. The schools responded with enough funds for 39,235 jeeps."

This is a good record, but this year's efforts should double it. For example, at Glenville High School, Cleveland, Ohio, \$1,252.55 in stamps and \$4,125 in bonds were sold in September. You can beat this record.

Band Mothers Buy War Bonds—Save for Uniforms

Tipton, Ia.—The Consolidated Schools' Band here has a Mothers' Club with a good eye-to-business. On October 2nd, they sponsored a sale of donated goods, everything from bakery goods to poultry on the hoof, and with the \$300 bought War Bonds as an investment in victory, and future band uniforms.

Proving physical fitness, the Band on October 8th, hoofed a long parade before the big football game, played on the benches during the game and a big band show between halves, then played a three hour dance program in the evening.

Director R. N. Cook has the Band and the Community so solidly back of him in his ambitious efforts, that success is eminent. Everyone in Tipton hopes for a return of the opportunity to compete for national honors after the war.

Work for Victory

Bay St. Louis, Miss.—Under its military system of management, the Saint Stanislaus High School Band has elected Frank Klefer captain for the current term. The Band is busy now trying to excel last year's record which Director Brother Romuald credits as having the best band the school has ever produced.

Lack of Instruments for Band Halts Education

Centerville, S. D.—Three clarinets, four cornets, a baritone, a trombone, one set of bells were among the ten instruments fortunately secured in September for new members of the high school band here. Many more boys and girls would like to learn to play and become members of the band, but are unable to get instruments.

Hughes Has Helper

Elwood, Ind.—L. Rush Hughes, Director of Music in the Elwood Schools, has an assistant this year in Miss Shirley Whitehill, who is a graduate of Indiana University.

\$12,688.55 RAISED BY SCHOOL BAND IN 1500 POP. TOWN

Elkader, Iowa.—The Elkader High School Band Concerts given here on September 23rd, in connection with the Third War Loan, netted \$10,047.70 in bond sales. This is a county seat town with a population of 1500.

This is the best record the Band has made so far. On November 13, 1942, a Bondardment Concert produced \$866.30. On July 21st, the Shangri-La Concert produced \$1,774.55. In this latest concert, the total included \$1000 worth of bonds, and \$25 worth of war-stamps, which were purchased by members of the Band.

Director, Virgil Anderson, is now planning his "Remember Pearl Harbor" Bond Concert for December 6th. The Band is also taking active part in the local Navy enlistment program.

\$18,000 More for Victory

Banquette, Tex.—The Garwood High School Band, Garwood, Texas, gave a series of Victory Concerts which won more than \$18,000 in bond and stamps sales according to brief information received by wire today. Floyd Midkiff is the Director.

How Can We Lose?

Dover, Ohio—Arden J. Yockey, who for the past year has been located at the Conesville, Ohio, Rural School, has accepted a new position and now is in charge of music at the Norton High School, Barberville, Ohio. Mr. Yockey is preparing his band for participation in every activity for bond and stamp sales, and the war effort in general.

\$13,000 More for Victory

Pratt, Kansas—The high school here, widely known for its fine musical organizations, is especially active in war work at this time. At last Spring's "Bondadier Concert", \$13,730.00 in bonds were pledged. It was the official band at the dedication of the Pratt Army Air Field last Spring. The band took an active part in the third war loan drive on September 22nd.

In addition, the band has helped greatly in civilian defense activities, and has given send-offs to departing draftees until "such practices were discouraged by the Armed Forces, and the departure of draftees was not publicly announced until after they had departed." The junior high school band has also given war stamp programs with outstanding success.

Mr. Gerald Weaver is now in charge of music in the Pratt schools, having replaced Benny Maynard who enlisted and is now in service overseas. H. B. Unruh is Principal.

Music is one of the most forcible instruments for training, for arousing, for governing the mind and spirit of man.—Gladstone.

One of the Best

Folks around Cooper, Iowa, say that Norma Savage, the senior twirler of the High School Band, is "real good." She is now teaching twenty-one junior twirlers, giving instructions twice each week entirely under her own power. Already they are said to be fine twirlers, and all will appear as a feature at the first basketball game on November 23rd. Gladys Zabilka is Music Director at Cooper.

Plays Cornet, Twirls

Aubrey R. Wilson, freshman at Davidson College, North Carolina is Head Drum Major of the Davidson College R.O.T.C. and Football Bands.

He is a graduate of Rock Hill High School, Rock Hill, South Carolina, where he was Drum Major of the Rock Hill High School Band for three years, leading the



marching band to two first division wins and one second division win in the South Carolina State Music Contest. Also in the South Carolina State Contest he received a I rating in baton twirling in 1941 and 1943. The brass sextet in which he played solo cornet in 1942 received a I rating. In the cornet solo event in 1943 he received a I rating.

He has played cornet for eight years and has twirled the baton for six years. He is now a member of the Davidson Symphonic Band and also a member of the Pi Kappa Phi Fraternity of Davidson.

Join Don Rettew's Twirling Club**Magic Fingers Ten Fold**

There is something contagious about baton twirling. This is especially so with finger manipulations. The more you work with finger movements the more fascinated you will become, and you can also develop a greater interest in the possibilities which lie ahead. Those who have attempted the fundamentals for the first time will be eager to continue. These fundamentals are but the prelude to a storehouse of pleasure which will be found in the mastery of this finger technique.

Too much emphasis cannot be placed upon mastering one fundamental before proceeding to the next. A complete mastery of these fundamentals is necessary if you would appreciate to the fullest extent the interesting movements which follow. Your four fundamental keys to successful finger twirling are:

1. The Four Finger Roll.
2. The Continuous Four Finger Roll.
3. The Reverse Four Finger Roll.
4. The Ten Finger Twirl.

Mastery of baton movements calls for complete dexterity with either hand. As with the figure eight and wrist twirl movements you will find an ever-increasing

number of advantages in being able to perform the finger twirls with the right hand as well as the left. Learn the fundamentals "hand-in-hand." Do not learn the movement first in one hand, and then when mastery is satisfactory, proceed to the other one. Learn the movements with both hands at the same time. In this way you will not be as likely to develop a "favored-hand" for one movement or another. You will find that working with both hands in mastering a movement will save you time. In little more time than is required to master a movement with one hand you will find you have mastered it with both.

The Ten Finger Twirl

The ten finger twirl is the fourth fundamental necessary in continuing successfully with finger work. There are several fundamentals which are prerequisite in performing the movement as presented herewith. You should possess some proficiency with the four finger roll (left hand), the reverse four finger roll (right hand), as well as the two hand spin. If you have already obtained some mastery (Continued on next page)

CHART IV—THE TEN FINGER TWIRL

PRIMARY MOVEMENT	SECONDARY MOVEMENT	NEW POSITION
Step 1. Grasp the baton in the right hand with the palm face down, the ball of the baton to the right.	Execute a two hand spin into the palm of the left hand.	The palm is face up with the ball of the baton to the right.
Step 2. Turn the palm face down by rotating the baton one half revolution to the right.	Do not grasp the baton in the right hand as in the two hand spin, but with the little finger.* At this point the ball is to the right. Continue the baton backwards through the fingers in the execution of a reverse four finger roll.**	Upon completion of the reverse four finger roll the baton is grasped between the thumb and first finger. The ball is to the right.
Step 3. Execute a two hand spin around the thumb of the right hand using the thumb and first finger.***	Instead of grasping the baton in the left palm, as in the two hand spin, grasp the baton with the first finger of the left hand. Execute a four finger roll.	The palm is face up with the ball to the right.
Step 4. Turn the baton one half revolution to the right. As the baton is rotated to the right it is allowed to roll over the thumb. The remaining fingers are placed up out of the path of the baton.	As the baton rotates from the thumb of the right hand it is grasped with the little finger and the reverse four finger roll executed again. Continue the twirl from the secondary movement of step 2.	

*In grasping the baton with the little finger of the right hand the palm is facing down. The little finger is bent and slightly raised. The remaining fingers are pressed against the palm at the instant the baton is grasped by the little finger.

**When the baton is grasped by the little finger the wrist is turned quickly to the right. This brings the palm face up and is important in continuing the momentum of the movement.

***Upon the completion of the reverse four finger roll the baton revolves from off the first finger around the thumb unto the first finger of the left hand in two hand spin fashion.

in these movements you are ready for a twirl using all the fingers.

Chart IV presents the ten finger twirl in outline form. The execution of the movement has been broken down into simplified steps. This should enhance your mastering of this most interesting of all the fundamentals.

Lincoln Band Boy Plays 13 Different Instruments

Lincoln, Nebr.—Bob Graham, sophomore and clarinetist with the Lincoln High School Band, plays thirteen instruments, including marimba and accordion. Bob appeared on the Hobby Lobby Show on October 17th.

"The accordion was really the beginning of my music," writes Bob. "I took lessons on it, and the rest of the instruments I picked up." Bob doesn't say where he picked them up.

Lenoir Offers Gobs of Music for Gobs in Camp

Lenoir, N. C.—With football season in full swing, the Lenoir High School Band under the direction of James C. Harper, is the busiest group in town. For there are not only the home concerts and games, but there are all manner of parades and drives for war causes to be played for.

Gasoline shortage is a barrier to out-of-town movements at this time, but the



An interesting peep at the Lenoir High School Band in a formal rehearsal, with Director James C. Harper backing up the scene, and the young lady in the foreground really going to town on the oboe.

co-operation of the Board is hoped for in order that musical shows by the Band for adjacent Navy Camps may be continued.

Powell Is Ready

A line from Don E. Powell, last year's editor of The Twirling Column, who is now in the Navy, says he is on the last lap of his land training before going to sea.

Baton Twirler Now Directs Girls Swing Band



"Just for the fun of it," these members of the Siena High School Band, Chicago, rehearsed swing music during their leisure vacation hours.

Having been given recognition in the School Band Department, now that the fall term has begun, they are working out a new instrumentation and soon will make their debut appearance as a permanent part of the Band Department.

The McKillop sisters, Rose Ellen and Kathleen, who with their sister Lucille, formed the famous McKillop twirling trio, are an important part of the Siena Swingsters.

Still using her baton, but in a different way, Rose Ellen makes a very capable director. Kathleen has traded her baton

for a pair of drumsticks, although she still retains her position of commanding drum major in the marching band. When she isn't "beating it out" on the "skins," Kathleen sends her voice over the microphone.

The Siena Swingsters will be coached by Sister Mary Monica, R.S.M., Director of the Siena Band. Members of the swing band are: seated from left to right, Marie Fabbiani, Joan McGrail, Mary Fuentes, Kathleen McKillop, Elisa Ayala, and Concetta Serra. Standing are: Rose Ellen McKillop, Lenore Mueller, Patricia Burke, Alyce Jean Burke, and Mary K. Warren.

Pat Kiely,
Siena Band Reporter.

Urge More Symphonies Using School Talent

Rocky Ford, Colo.—Busy and popular is the Little Symphony Orchestra of Rocky Ford, composed almost entirely of junior and high school students, though with a half-dozen adults in its rostrum of 34 pieces. This group is under the directorship of R. G. Dobbins, who is enthusiastic about the usefulness of such a group, and urges directors in other cities to utilize present and graduate musical talent for the benefit of their respective communities.

Kansas School Band to Help Put Stop to War

Leavenworth, Kansas.—With resumption of Tuesday night rehearsals, the high school band here is making plans to put every effort behind the victory drive with bond selling concerts and full co-operation with every official activity tending towards an early conclusion of the war. Fifty-nine musicians in the band this year with J. O. Trollman conducting. Glenda Luehring is the new drum major, Betty Boling and Evelyn Tomlinson assisting her as twirlers.

Newman to College

Canyon, Texas.—M. J. Newman, formerly of Borger, Texas, where he was music supervisor, is now Director of School Bands, at the West Texas State College here.

Baeder on the Rock

Table Rock, Nebr.—R. E. Baeder, former music director at Stamford, Nebraska, is now in charge of the school music activities here in Table Rock.

No. Carolina Bandmasters Elect Officers for 1943-4

Charleston, N. C.—The North Carolina Bandmasters' association held its annual meeting for the election of officers at Thackers' restaurant in Charlotte, N. C., on September 25th. Dean H. H. Altwater of Greensboro, who has charge of the State Music Contests was present and reported on the outlook.

The following officers were elected for the year:

President—James C. Harper, Lenoir, N. C.
Vice-President—Bob Simmons, Durham, N. C.
Secretary—Michael Wise, Charlotte, N. C.
Treasurer—Arthur Rohr, Kannapolis, N. C.

R. Glenn Palmer, Marion, N. C., was elected as representative on the Regional Board. Additional directors elected were: Mrs. Kenneth Hoyle, Belmont, N. C.; James C. Pfohl, Davidson College, Davidson, N. C., and Robert C. Smith, Charlotte, N. C.

A panel discussion on the contest and clinic situation revealed that the bandmasters are unanimous in feeling that neither should be held if conditions continue as at present, but giving the Board of Directors power to act if changed conditions seem to warrant.

War Department Establishes Two Band Training Centers For Professional Musicians

Encouragement for highly qualified professional musicians inducted into the Army is offered through the establishment by the War Department of Band Training sections for professionally trained musicians in two replacement training centers, at Camp Crowder, Missouri, and Camp Lee, Virginia.

For the first time the United States Army is giving musicians opportunity for a specific course of training with a view to functioning as bandsmen.

Specialists courses of nine weeks each, after six weeks of basic training, are being conducted at the centers for the purpose of preparing musicians for every phase of Army musical activities. These activities include military bands, dance bands and small ensembles, small group entertainment and instruction, accompaniment for vocalists and choral groups, choral, glee club and quartet direction and the care and repair of instruments. The men also get training in the teaching of small instruments and in music library procedures.

"We are trying to develop the utility of the band so it can carry on a complete music program in the Army," said Major Howard C. Bronson, Music Officer of the Army's Special Service Division. "Also, the duties of Army bandsmen are no longer purely musical; they must be versatile entertainers as well as competent soldiers."

Major Bronson, on whose department fell the responsibility for development of the program, pointed out that these training courses will serve to keep highly qualified musicians in their own fields while in the Army. He said only skilled musicians with professional background are being considered for the training and emphasized the fact that this is not a course of musical instruction but one for the teaching of methods in the application of music to the Army.

The Special Service Division has provided one qualified commissioned officer to take charge of the course at each of the two centers. The Chief of the section at Camp Crowder, which is the Central Signal Corps Replacement Training Center, is Capt. J. E. Skornicka, while the officer in charge of the section at Camp Lee, Quartermaster Replacement Training Center, is Lieut. Lynn Thayer. Both men are veteran musicians of high professional caliber.

Captain Skornicka, nationally known composer and educator, holds bachelor of education and master of arts degrees. Composer of innumerable published works, he was Director of Instrumental Music in the public schools at Milwaukee, Wisconsin, before being commissioned in the Army. He also conducted well-known Middle West Symphonic organizations. Lieutenant Thayer, a prominent bandsman, teacher and music adjudicator in civilian life, was Band Conductor for the Louisville, Kentucky, public schools. Also, he is a former National Guard band leader.

Music is fundamental—one of the great sources of life; health, strength and happiness.—*Luther Burbank, Naturalist.*

Fogelberg is in the Army Now



On the right fender, as you look at the picture, is S. Sgt. Lawrence Fogelberg, erstwhile high school bandmaster of DeKalb, Illinois. He formerly made the band arrangements for G. C. Bainum's great "All Star" band shows.

DeKalb, Ill.—S. Sgt. Lawrence Fogelberg, former school music director in DeKalb is now Leader of the 728th Military Police Band, Camp River Rouge Park, Detroit, Michigan. The band of 50 is a unit of the military police. The members, former professionals with name bands, such as Ben Bernie's, Sammy Kaye's, Dick Jurgens', Jan Savitt's, Wayne King's, who is also in the U. S. Armed Forces, Harry James', Lou Breese's, Gray Gordon's and others of similar calibre, the Chicago Civic Orchestra, and from Illinois, Wisconsin and Northwestern Universities.

This band's home base is in the Detroit area under the 6th service command. Lieut. Col. Victor L. Colson is the Commanding Officer. The band is on call and readiness at all times for concerts, parades, broadcasts, war bond rallies, and

recruiting of women for the armed forces. There is also a 728th M. P. Dance Band of 20 dance musicians, supervised by S. Sgt. Fogelberg and directed by Corporal Carmen Del Guidace. Corp. Guidace is also clarinet soloist of both band and orchestra.

The band plays for its own camp every Thursday, 7:30 p.m. to 10 p.m. The band and 792nd M. P. Battalion have just completed a big cavalcade journey which started August 14th at Port Huron, and ended September 9th at Michigan City. They covered about 10,000 miles over 16 cities. The band also played for the 3rd war bond rally held at the Detroit Stadium Olympia to 60,000 people.

The 728th M. P. Band is considered one of the finest military bands in the United States, and thanks to its fine Director who helped build this organization.

Rhythm Band Clicks

Elwood, Ind.—Sixty-six boys and girls from grades Ia, II, III, and IVb were selected for a rhythm band demonstration at the Indiana State teachers' convention held at Indianapolis on October 21st. Mrs. Lois Gardner of this city is president of the association.

Contest in Iowa

Storm Lake, Iowa.—An official state contest was held here on October 19th, in which many entries took part under the brilliant light at Bradford field. Entries included bands, flag-swingers, twirlers, and others. Both Alta and Storm Lake high school marching bands were given Division 1 or "superior" ratings.

Have Your Instruments Insured. Lock and Guard

Wahoo, Nebr.—When things become scarce and hard to get, they become valuable. Thieves have a knack of seeking out valuable things, and the large assortments of band instruments kept in not too well guarded high school buildings, are proving attractive to those who would rather steal than work.

Thieves broke into the high school building here on October 16th taking possession of two clarinets and two trumpets valued at \$231. Other things were taken. Other schools in the neighborhood were broken into.

Music Today Will Make Tomorrow's Peace Worth While.

The Value of the School Band to the Students, School and Community in War-time

A Prize Essay by Ed. Staten

The students, school, and community need the band now in war-time as they have never needed it before. Its value cannot be measured by any one person or any one organization as it is a necessary and vital part of our entire war effort. The band has a job and a duty just like



Edward I. Staten, Forest City, Ark.

the armed forces, because the band is composed of soldiers, soldiers with a definite place in the war. These band soldiers serve the community, school, and students in the following ways:

First: Value to the Community

1. As a Morale Booster

Our morale is as vital to this war as the sacrifices of the people as it represents the people and how they are willing to sacrifice to win the war.

The band can help to keep this morale high by the heartwarming and boosting effect caused by the sight of the band marching up and down the street to the rhythmic cadence of the big bass drum, playing the martial music that puts the people in the mood for 100% co-operation. Moreover the concert puts the tired spirit to rest and soothes the overworked mind in our time of worry.

2. To Remind People of Their Duty

The band through bond rallies, parades, and concerts keeps the people mindful of their duty as citizens of the UNITED STATES OF AMERICA and makes them remember to buy WAR BONDS AND STAMPS.

3. To Show Recognition for Service Rendered

When our returning heroes are met formally by the good citizens of our community, the band can put real meaning into the greeting by paying them a musical tribute worthy of the best soldiers in the world.

Second: Value to the School

1. To Provide Entertainment and Create

School Paper Editorials of the Month

These two selected editorials from school newspapers reflect the thought of the high school student in a rather interesting way. The first one is from the North High Oracle, of Des Moines, Iowa, of which Mary Lou Sullivan is editor-in-chief.

Youth and the Future . . .

The future citizens of the world will be charged with the responsibilities of establishing and maintaining peace which if not kept will result in a war in which democracy has small chance to survive. Among the young people of the world, among the young people of the high schools of the United States such as North High, we find much to discourage us, little to encourage.

Conversations of the high school youths are restricted to love or money or position. Any thought of our country's future, forced upon us by energetic and possibly too optimistic social studies teachers is deprecated by a majority of his pupils. Any one brave enough to bring up the subject is frowned upon and his remarks ignored. The small groups such as the Discussion Club taking an active interest in the newspapers and current events are in the minority.

High school students of the United States have the fate of the world in their hands. They can make the world a virtual Utopia or they can have their children killed off in another twenty years. In this light no student would refuse his participation and interest in his country's future position. But the pull of the present, the love of pleasure, is too strong for any thoughts of a serious nature. Some say that we should enjoy ourselves while we are young and can do so. This in the past has applied to those under ten years of age. Now it applies to high school children and apparently to those in their twenties and thirties. Of course we should

enjoy ourselves whether we are young or old yet the danger is that some interpret this as an exclusion of any serious thought.

This world is to be guided by the young. If they are not ready or able to accept their responsibilities, it will be disastrous. However difficult it is to apply oneself to concern for the world and his country, let us not sacrifice the next generation to the god of war, let us not destroy the world for the sake of temporary pleasure!

This editorial is from The Advocate, of the Lincoln, Nebraska High School. Hal Schwamb is managing editor.

Times of Peace II

Once upon a time butter could be secured without the use of little red coupons and all kinds of meat was plentiful—Sunday meant long peaceful rides in the country and "News" meant social events instead of gory tales of Bataan—Corregidor!

It is of times such as these that we are all dreaming about—and praying for once more! Times when Johnny—and Harry—and Kenny—and all the rest—will be home again and can live a normal life once more, without the fear of guns, bombs, and hand-grenades—times before anyone had even heard of Adolf or Hirohito—times of peace!

It is for this that our boys are fighting—some losing their lives and some being disabled or disfigured for the rest of their days.

What are you asked to do? You are asked to LEND YOUR MONEY! That is ALL! Some are doing so much more—and some are doing nothing at all!

For "Freedom's" sake buy an extra bond or two this month and every month! Bring back our "times of peace"!

a Spirit of School Pride

In wartime the band has a full schedule of school appearances at school rallies, chapel concerts, and speeches to keep the students in the right frame of mind for the winning of the war and the WINNING OF THE PEACE. Furthermore the appearance of the band is an appearance of the school and the whole school shares the pride of the band.

2. To Make the Students Willing to Make Sacrifices

The members of all the bands have given up attending all out of town meetings including football games, clinics, and the state contest. If the band is willing to give up these things the students catch the sacrificing spirit and are willing to buy WAR STAMPS AND BONDS.

Third: Value to the Students

To the student who has participated in the activities of the band, the marching, discipline, co-operation, and the actual musical ability developed will be of great value to him or her in any branch of the service he or she may choose.

All points considered, the person who was in the band will make a fine, loyal, American soldier completely capable of adjusting himself to any situation in which he finds himself.

The obligations of the war-time band

are many, the rewards are few, but the school must carry on and they will through every possible channel until complete VICTORY is won and our boys come home.

Because

"The government of the people, by the people, and for the people shall not perish from this earth!"

GOD BLESS AMERICA

Hill, with New Degree Returns to Alliance Band

Alliance, Nebr.—Back on the podium after a year at Boulder, Colorado, where he got his Master's Degree, F. Vallette Hill is directing the band with new enthusiasm and new results. Both in playing and marching, the organization is tops this year, and is taking active part in the War Effort.

Under the military system of band management, Nicholas Marks is Band Captain, and Clarence Meyers, one of the lieutenants is in charge of publicity.

The man who disparages Music as a luxury and non-essential is doing the nation an injury. Music now, more than ever is a national need.—Woodrow Wilson.

Flash-

Carroll, Iowa.—The marching band under the direction of Bandmaster Earl E. Gary received a first rating in class B. in the state marching contest on October 16th.

Fairbury, Nebr.—Jack Nelson has been elected president, and Ray Miller, vice president of the High School Band.

Hamburg, Iowa.—Director Darrash gave his first fall concert on October 29th. He is rehearsing new beginners and hopes to have all draft vacancies in the band refilled within the next few weeks.

Wakefield, Nebr.—The November 19th concert called "Music for America" will feature the band, chorus and both glee clubs. These groups are also working jointly to present at the Christmas season, the "Nativity."

Bonesteel, S. D.—Bandmaster Kenneth Schoenebaum is working diligently with new musicians to fill up the draft vacancies in the high school band. The entire music department is alive with activity and showing great progress.

Bridgewater, S. D.—Bandmaster Samp is doing a fine job of re-manning the band, and restoring it to its full usefulness. He has also a fine corps of majorettes.

Watertown, S. D.—Grade school pupils

They Looked Like This at Victory Concert



We give you the St. Peter, Minn. High School Band photographed at the last Victory concert. This fall the Band is doing something different, something that has not been done before as far as we know. The Director, Mr. Earl Erickson has arranged the band accompaniment to the "Grieg Concerto in A Minor" and Prof. G. A. Nelson, head of the music department of Gustavus Adolphus College in St. Peter is to play the solo piano. Future plans include a program of Victor Herbert music and later in the spring a gala concert featuring all the school music groups.

are taking more interest in band music this year than ever before. Many are taking private lessons. Elmer Carey is Director of band and orchestra.

Council Bluffs, Iowa—Rudolph Seidl, Director of the instrumental department of Abraham Lincoln high school, is working up new material with his band which will be used to great advantage in the war effort.

Harlan, Iowa—The Band Booster Club are selling pop corn on the streets on Wednesday and Saturday evenings to raise funds for the band.

Stanton, Nebr.—The high school band under the direction of John Abart is giving some wonderful shows at the football games this season.

Gregory, S. D.—Bruce Bergman is in charge of the new high school swing band organized here recently. Each member is to transpose his own music.

Edison, Nebr.—W. S. Ruble of Arapahoe has been employed as band director here. Mr. Ruble is a band director and composer of good reputation, and also has ability to repair band instruments which is a very important accomplishment at this time.

Dallas Bands Will Do War Work Between Acts

Dallas, Texas.—The Greater Dallas Band and Orchestra association has planned for a big year of activity, including the following events:

(1) The annual solo and ensemble contest. This year for the first time, vocal solos and ensembles will be included in what has formerly been instrumental only. This is held on an early Saturday in March. (2) The May Festival, customarily held on the Southern Methodist campus, will include bands, orchestras, and choruses from all the junior and senior high schools of Greater Dallas. Formation of an all-city band, an all-city orchestra and an all-city chorus is planned to be features of the festival which will be spread over two week ends. (3) The Pageant, held on another week end in Dallas stadium, is the most colorful event the Association sponsors. Junior and senior high school bands and pep squads present a spectacle which attracts an audience of thousands.

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School Music in Review

John P. Hamilton

Band-Orchestra

"Festal Procession March" for Band and Orchestra, by Henry P. Cross. Arranged by Mayhew Lake. Here is a six year old that can well be hauled out again—fits right in with a gala opening or closing of a school festival. It is a grandioso march, very tuneful and expertly arranged to insure musical and interesting inner voicing. There is a printing error in the third measure of the second theme (first cornet part), "E" is raised (sharp). Published by Music Service Press, N. Y. Price, full band, \$1.75.

Band

"Merry Widow Selection" by Franz Lehár. A band transcription by Frank A. Panella of S. E. Morris' orchestration. (Band and orchestra in same key—"F"—"B_b"). This column often wonders when we will reach the stage when school band players will be content to rest during passages that do not require the coloring of their instruments. Relieve arrangers of the necessity of keeping players busy and transcriptions will improve. Band directors should start this movement, arrangers are trying to satisfy. Published by Volkwein Bros. Inc., Pittsburgh, Pa. Price, full band, \$1.50.

Volkwein Brothers of Pennsylvania have a fine collection of melodious, easy to play, band numbers in a book entitled, "Heart of America Band Book." There are marches and waltzes by Karl L. King, C. Frank Cummins, Charles J. Rockwell, Carl Lawrence, Fred Clement, George Rosenkrans, and Fred Luscomb. Fifteen in all, including a fine little overture. Too, a piano accompaniment and first violin part are available for small band-orchestra combinations. Price, each book, 35 cents. Piano accompaniment, \$1.00.

"The Savoy Band Book." A collection of Gilbert and Sullivan favorites compiled, edited and arranged by Dr. Jay W. Fay. This is a classic job by Dr. Fay. Conductor's book has full scores, the story of the opera and hints regarding their interpretation. A scholarly job and distinctly different. Published by Music Service Press, N. Y. Price, each part, 35 cents. Conductor's score, 75 cents.

Choral

"A Russian Gypsy Song" S.A.T.B. with accompaniment. Written by Dimitri Pokrass, English version by John Alan Haughton, transcribed by Gregory Stone. A very fine selection. It has everything: Dramatic appeal, contrast, comfortable ranges, fine accompaniment and an interesting text. This number will "click." Published by M. Witmark and Sons, N. Y. Price, each, 16 cents.

"Song of the Flame." Music by H. Stothart, G. Gershwin. Words by O. Harbach and O. Hammerstein II. Freely transcribed by Gregory Stone. This melody is too familiar to require an explanation. However, the arrangement is almost overdone. A fine selection for experienced choirs, but hardly worth the effort for average school groups. Published by Harms, Inc., N. Y. Price each, 18 cents.

Miscellaneous

Harms, Inc., N. Y., has some superfine B_b tenor saxophone solos arranged, with piano accompaniment, by Coleman Hawkins. The titles available are: Katche's "When Day Is Done"; Green's "Body and Soul"; Gershwin's "The Man I Love"; Porter's "Night and Day"; Green's "I

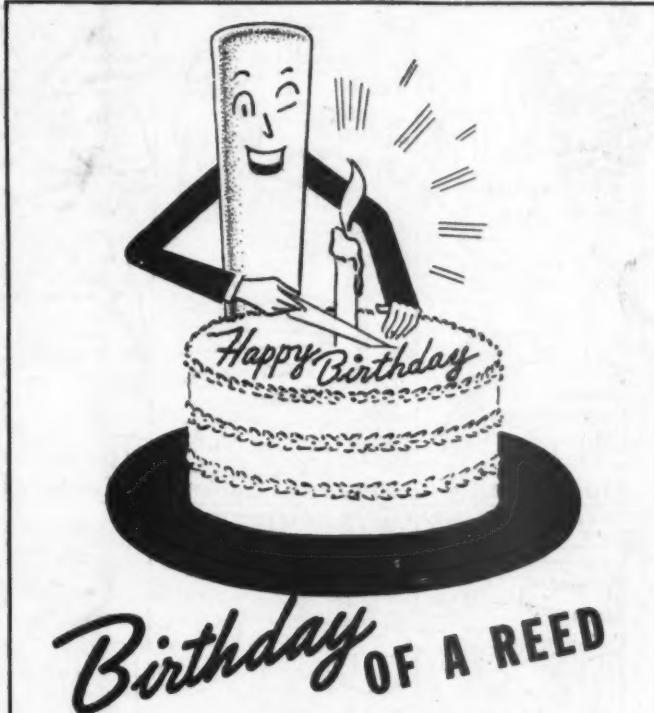
Cover the Waterfront"; Hupfeld's "As Time Goes By"; and Gershwin's "Embraceable You."

This is the best teaching material, carries its own motivation, and has real program appeal. This column would like

to see the arranger, Mr. Hawkins, do some piano solos with the same material. Price, each, 60 cents and certainly worth much more.

Has Two Miss. Bands

Amary, Miss.—J. G. Leonard, formerly at Quitman, Miss., has moved to a new location and will direct the Amary and Okolona School Bands.



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In the next example we illustrate another trio utilizing passing tones. In the 3rd and 5th measures the marked passing tones are harmonized by utilizing the two remaining chord tones to produce a complete chord although actually different from the basic harmony of the measure. Ex 2b can be arranged in several different ways.

See Example Referred to Here on Following Page

Keep the melody above the arrangement until later in the course where special effects are explained. Try both open and close harmony. Close harmony sounds more solid in small orchestras so is preferred. PASSING TONES IN THE HARMONY can be employed either to harmonize with the melody or to produce variety and coloring in the harmony itself. These are especially found valuable to harmonize where passing tones were used in the melody, this producing in many instances a complete harmony, different from the basic harmony of the measure, but nevertheless harmonizing correctly and effectively because passing tones when used correctly produce combinations of notes which in themselves are chords that are ALWAYS related to the basic harmony.

In the next example (3a), the 1st measure, the passing tone A_b is harmonized by the notes E_b and C, the latter being another passing tone in the E_b chord and the three notes form an A_b chord although the harmony of the measure is E_b. In the 2nd measure the G in the melody being a passing tone was harmonized with C and E_b forming a Cm chord in a B_b7th chord. In the 3rd measure the C in the melody is harmonized with E_b and A_b forming and A_b chord while the E_b chord is basic harmony for that measure. These passing tones which produce passing chords usually occur on unaccented beats in the measure and are used best in that manner, however, they can also be employed on the beats. See exercise 3a on the bottom of the page. PASSING TONE USAGE AND RESOLUTION. To be able to use these passing tones smoothly and with good effect, the following suggestions should be studied: Tonal resolutions have a natural tendency and these are to be followed. For example—Do not skip from a passing tone, but progress in a resolution to the note above or below it, or, if with a small skip, of an interval not larger than a 3rd, to a chord tone above or below it. For example, examine the next example (4).

In this example the diatonic scale is shown with the interval names underneath. The 2nd of the scale resolves to either the root or the 3rd—the 4th resolves to the 3rd or the 5th—the 6th to the 5th—the 7th or the 8th and the 7th resolves to either the octave (or 8th) or to the 6th. The harmony, of the measure or beat, is considered in figuring the passing tones, and accidentals are brought

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Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.
Dobbs Ferry, New York, High School



Music in the War Effort is a tough problem to tackle. Our editor, Mr. Shepherd, is doing more than his share, and I think he deserves all the backing he can get. All right, you horn players and instrumental teachers, get in the mood, your horn music's going to war.

The French Horn tone does something to the human ear. It doesn't stop there, but digs into the imagination and into the heart. Now you tell me just how often a French Horn is heard by the man-on-the-street. Yes, a couple times a year, and what chance has Mr. Jones, Mrs. Smith, Miss Brown, Mary Kelly, Jack Williams to enjoy the spiritual uplift that comes with hearing some adequate horn playing? You are the only folks who can do anything about this matter.

Our artist has pictured you horn players going into basic training. For players and teachers I add these suggestions. You will now train yourselves to Re-Create Music (not Re-Create it), just as though you had written the piece yourself when you felt extra-good, or extra-sad, you know, like popular music. Do not be ashamed of playing by ear on French Horn, but have a good time "fishing around" for the notes to your favorite pieces. You can then play any number there is without waiting ten years for an arrangement to be made.

Music of the European masters (Tchaikovsky, Wagner, Brahms, Liszt, or earlier) you may arrange without violating copyrights, and you'll have one of the finest musical experiences there is recreating, say, "My Heart at Thy Sweet Voice," to fit your range and technique. I'm working out the Second Movement of Cesar Franck's D-Minor Symphony in my spare time, and I've done part of Brahms's First Symphony, the Prelude to Wagner's "Tristan and Isolde," part of his "Venusberg Music," and several simpler works.

Before you play publicly, over-train yourself. Memorize the pieces. Play before a mirror to improve your appearance. Practice draining your horn behind you. If playing seated improves your tone quality (it helps mine, I think), remember you still will be on the spot as the entertainer, so act as interested and concerned for the audience's enjoyment as though you were standing. You boys and girls should never be apologetic about your horn work; it is a man's game and you are aspiring to play like professional hornists, breathing very deeply, maintaining wind pressure against the lips, filling the horn with steady tone, gauging the size of lip opening for the various pitches and volumes. Have you noticed that the favorite entertainers smile?



This is pretty and talented Edith Pearce of Dobbs Ferry, New York, who draws the illustrations for this column on French Horn by Mr. Cox. Edith is sixteen and a student at Dobbs Ferry High School. Art is her particular interest, and she hopes to make it her life's profession.

Perhaps you need a little priming before devoting your horn efforts to immediate public service. Classical records are still on the market, and can be heard at music stores. Compare the various Second Movement recordings of Tchaikovsky's "Fifth Symphony," of Richard Strauss's "Ein Heldenleben" (last side), and get for your own Columbia Set 193 of Wagner's "Venusberg Music" with good old powerhouse horn work on each and every side.

By the way, you players may find some interesting openings in professional horn playing because of player shortage. Recently the Buffalo Philharmonic asked me to play in their horn section, an opportunity you can imagine. I was sorry to pass up as I had my school work so happily started. Their manager asked me to recommend eligible, competent "young players" . . . if only I had your name and experience on file. But other openings may occur at any time, so keep in training, invest in membership in the "local," and let me have your name and the story of your horn playing career.

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THE SCHOOL MUSICIAN
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Drumology

By Andrew V. Scott
345 West End Avenue
New York, N. Y.

Before getting down to answering the questions of some of the readers of this column, I'd like to take up a matter that seems to trouble a lot of the young drummers I have met with, and not a few of the old timers. It concerns that very essential rudiment, the flam.

Many tales have been told concerning the construction and proper method one must pursue in order to execute this most abused of all rudimental beats. Some years ago I made an investigation to find out just how many methods were being used to train the prospective pupil in the art of rapid rhythm. How many? I don't know; I lost count. However, I herewith append some of those prescribed by certain drum authorities and which I am sorry to say are, although misleading, nevertheless taken in a good many cases as authentic.

No. 1. "The flam is a tap and a rap, the difference being that the tap is the note with the stem up, and the rap has the stem down."

No. 2. "There are two kinds of flams: the open flam and the closed flam. It is easy to recognize the difference between these two flams. One is a grace note with one other note, which is called the open flam. The other is a grace note with another note, but the grace note is bound to the other note with a tie; this is called a closed flam".

No. 3. "It takes a long time to gain a knowledge of flam beatings; the flam is a very hard beat to master. It requires patience and a considerable amount of practice each day in order to master its technique".

Who was it who said "Much ado about nothing"? Well, whoever it was, he must have been thinking about flams.

It is much more difficult to play crisp, staccato single strokes from hand to hand than it is to play flams. Where the word "flam" originated I do not know. However, I discovered in a very old method for tambourine the word "Flamp", to indicate a certain beat with the hand; notes to indicate rolls had wavy stems, and the student was warned that no sharps or flats could be played on the tambourine.

Rudiments have names to facilitate the teaching of them to the drummer unable to read music. In this day and age it makes little difference whether or not you know these names, for the reason that the modern drummer can read his part just as well as any other member of the band or orchestra, and what he lacks in the rudiment-school, he makes up for in musical knowledge.

Some years ago you were not considered a real rudimental drummer unless you could play the "Downfall of Paris". This was the "Rhapsody in Blue" for drums in those days. Consequently, drummers spent months and months of practice in order to be able to play the "Downfall". Of course, most of the time was wasted, in that they had to memorize it little by little. It's a pity no one ever thought of teaching those boys music. Could some of the old-timers but see the modern drummer, equipped with drums of beauty, snap and power, playing in a

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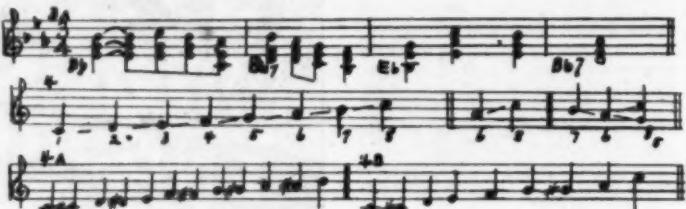
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Example Referred to on Preceding Page

about by considering the scale of the key required by the chord, and not the key that the composition is played in; for example, a D chord found in a composition in the key of C would require a C² as the 7th of the D scale unless a D7 chord was used where the C natural would be a chord tone. Be sure to understand the above and reread a few times.

CHROMATIC PASSING TONES can also be used and follow the same rules as regular passing tones progressing chromatically to either chord tones, which are usually on the beats, or to other passing tones which must then resolve properly. Ex 4a shows chromatic resolution and 4b a mixture of chromatic and diatonic.



In this lesson we wish to show how a melody can be harmonized for trio either using chord tones exclusively or combining these with passing tones. The melody we have selected "If Ever You Need Me", published by Belhoffs Music

Co., is one where the advantage of using passing tones is very apparent. A much nicer sounding effect is obtained by using these passing tones in the harmony. The example No. 5 shows both ways of harmonizing this melody and the results.



In the following examples melodies are harmonized by employing both passing tones, and also chord tones exclusively. The melodies and also arrangements were made by one of our pupils, Wilson Fisher,

who has given us permission to reprint his original compositions. Notice that practically all close harmony was employed and many passing tones used with considerable freedom.

I'd Only Ask For You

Stay Right By Sweetheart

Russian Sweetheart Of Mine

Our Last Waltz

Analyze the above trios. Where the harmony is not marked underneath the trio, analyze the harmony and mark it.

We then suggest writing several dozen arrangements of about eight measures of various pieces, preferably the more sim-

ple melodies. The harmony can be taken from the guitar parts if an orchestration is used or from the terming above the ukelele diagrams if sheet music is used, or the basic harmony can be analyzed from the piano music.

short time what had taken them months of study to accomplish, I am afraid there are no words to describe their probable amazement. We of this generation, however, owe much to the old-timers who pioneered the way and kept the spirit of martial music alive. It must have been discouraging at times, considering the instruments they had (in many cases home-made drums), yet I know families who would rather lose anything they possess than the drum that Granddaddy beat in the days of '61. The Spirit of '76 lives on forever!

Now to our immediate problems:

Question: E. R. S. of New Mexico would like to know what "Tog" means. He has also enclosed the drum part containing the reason for the question.

Answer: Letter A:

1st measure: Bass Drum and Cymbal.
2nd measure: Cymbal only.
3rd measure: "Tog"—together.
4th measure: Cymbal only.

Letter B:

By using the prescribed cymbal sign, which in this case is a lozenge-shaped half note, all superfluous words are eliminated, and the part is much easier to read and understand.

(See Musical Insert, accompanying.)

Question: Is it true that "The Downfall of Paris" was written by George B. Bruce, drummer, and Daniel D. Emmett, fifer?—Vincent J. Guerrin, Brooklyn, N. Y.

Answer: "Ce Ira", the earliest of French revolutionary songs, was employed in an opera entitled "The Picture of Paris", produced at Covent Garden on December 20, 1790. It later became known as "The Downfall of Paris" or "The Fall of Paris". The tune quickly became popular in England, and many copies are found in sheet music and col-

lections of airs. It is the Regimental March-Past of the West Yorkshire Regiment.

Question: Does the practice pad help one to become a better drummer, or is it just a sort of "mute" to keep peace in your apartment building?

I practice every day for about an hour on the pad, but when I shift to the drums, there is quite a difference. I don't understand why, because I use the same sticks, but they don't feel the same.—E. C. Beinhoff, Springfield, New Jersey.

Answer: Yes, the practice pad will help you to become a very good drummer.

First, you must equip yourself with the proper kind of pad and sticks. It is most important that you use the military type sticks, because the pad itself is equivalent to a military drum, and not to an orchestral model.

You could call it a sort of mute, because it most certainly eliminates a lot of sound. As a matter of fact, the original practice pad was called the "Silent Practice Drum".

It also shows up many flaws which the drum does not, and by so doing points out where our greatest efforts are required.

Question: What does the word "enharmonic" mean? I am studying the vibraphone, and have come across the word several times.—Robert Carlson, Port Angeles, Washington.

Answer: The word "enharmonic" means

a change of the letter name of a tone without altering the pitch; for example, by enharmonically changing B-flat, it becomes A-sharp.

For those of you who are interested in Early Americana, with the accent on drums, the following data may prove interesting:

The Commander-in-Chief's Guard, commonly called The Life Guard, was organized in 1776, soon after the siege of Boston. Among the names of non-commissioned officers and privates from the various states who constituted The Life Guard on the 4th of June, 1783, are the following drummers and fifers:

Drummers:

Diah Manning, Connecticut; John Fenlon, New Jersey; Cornelius Wilson, Pennsylvania.

Fifers:

Jared Goodrich, Connecticut; Frederic Park, Connecticut; Isaac Manning, Massachusetts.

On July 11, 1798, Congress authorized a Drum Major, a Fife Major and thirty-two "drums and fifes" for the U. S. Marine Corps.

There seem to be some youngsters who apparently think drums were discovered around 1935 by a lad named Krupa. I hope the foregoing will bring home to them the debt this generation owes to the master rudimental drummers who pioneered the way and kept the spirit of martial music alive.



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Instructor in the School of Music, University of Michigan, Ann Arbor

Question: How may one tell what style or type of tone he should strive to attain? How should he then go about establishing that tone color?—J. C., Saginaw, Michigan.

Many people can detect the tone quality of the great artists by listening alone. For example, one might turn on the radio in the middle of a violin solo and say, "That is Heifetz," or, "That is Kreisler."



Mr. Meretta

On the other hand, it might be in the middle of a cornet solo, and one might say, "That is Leonard Smith," or "It sounds like Frank Elsass." Yes, no two great artists have exactly the same tonal qualities. They may be similar, but differences exist.

The beginning cornetist should have a concept (idea) of what a good cornet tone is before he begins the study of his instrument. The ideal is to hear a good tone first, then be coached by a capable teacher in one's efforts to produce a tone. A teacher can do a great deal in explaining the formation of the embouchure, attack, and breath management.

In addition to practicing and taking lessons, one can benefit very much by listening to fine performers on his particular instrument. The ambitious cornetist, having heard several fine performers, need not imitate any one of them; but he should have a better concept of what he is striving for. The most important factor in tone production is in knowing what you want,—producing it is a matter of perseverance and conscientious effort. (Of course, there is the occasional case of the individual who may know what he wants, but is not physically adapted to the instrument he is trying to play).

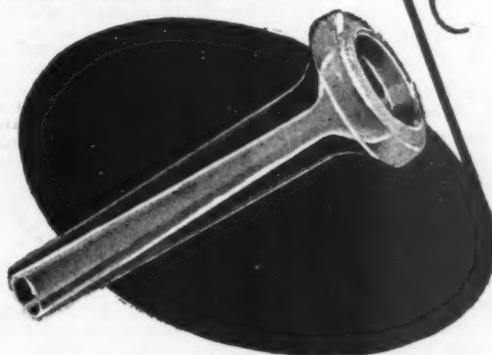
Regardless of how long one plays, he should constantly strive to improve his tone. Lucky is the fellow who has a good teacher to get him started and guide him in his efforts.

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New Jersey recently, and he asks the following:

Question: Do you know of a book that I could get that would teach me to transpose into different keys?

Ernest Williams has written an excellent book on transposition entitled, "Transposition Method."

Question: If two mouthpieces have the same diameter rim, one with a deep cup and one with a shallow cup, will they both develop the lips the same?

No, two mouthpieces with identical rims but different depths will not develop the lips the same. There is a difference in resistance which has an effect on the embouchure. When a satisfactory mouthpiece is found, one should stick to it as frequent mouthpiece changing is disastrous to the embouchure.

Question: How can I increase my volume and endurance?

This is a favorite question and one of considerable importance to the cornetist.

Suggestions: practice consistently; use the least pressure possible; include several long tones in your daily practice, starting *pp* up to *f* and back to *pp* (this is excellent practice, also, for developing breath control) and play some of your exercises *forte*.

Question: Which comes first, double or triple tonguing? How fast should I be able to single tongue before I start triple tonguing?

I usually teach triple tonguing first, after a student has acquired a fair single tonguing technic. The procedure should be slow with emphasis on evenness and clarity. The volume of each note should be the same. The ideal is to get the "ku" as distinct as the "tu." Tempo may be increased as the technic improves. The same applies to double tonguing which one may practice after the triple tonguing is fairly well under control. The tendency with many cornetists is to play faster than they can play well.

The Band Directors' Correspondence Clinic

By C. W. Coons, Supervisor of Music
Tulsa, Okla.

Piano with Band

Did you ever use a piano with your band? It makes a brilliant combination for concert—and—many a beautiful but difficult number may be brought within the reach of your band in spite of technical problems by the use of a piano soloist. For instance, the *Morning, Noon, and Night* overture in its band arrangement contains some long clarinet runs and some internal bassoon arpeggios which are seldom correctly handled by young bands; but these bands could make a very tasteful arrangement featuring piano by letting that instrument do the ticklish spots and any others that are in its idiom.

Many numbers have been written for the combination of piano and band, ranging from the very easy to the very difficult but arranging them yourself, with the help of the band, for standard repertoire is interesting and a fine training in the structure and relative value of themes. The process for re-arranging these numbers is something like this: The students come to rehearsal armed with a pencil in addition to their regular equipment. The number is passed out and the pianist is esconced at the piano with a copy of the condensed score of the number. Then the number is tried over movement by movement to decide where the piano fits best. If the introduction has two identical phrases, for example, one of them may be taken solo by the piano, to introduce that instrument, with the band tacet, or with just the basses and horns playing softly. If more variety is desired in the number, the piano may play half or all the way through a movement solo, changing the key from major to minor, or vice versa, with the band taking it as written on the repeat or the remainder of the movement. On some parts the instruments of the band will be backed up, and on some they should be superseded or replaced by the piano. Occasionally, if the pianist is versatile enough, glissandos, arpeggios, or chromatic runs not shown in the score may be added to enhance the effect. The parts that are to be left out of the band should be marked with a light "X" marked through the measures of the individual parts by the players, meaning that the measure is to

be counted (not skipped or cut) though tacet.

The following numbers have proved very practical for this type of project: "Overture Hongroise," "Attila," "Intermezzo," "Jesu, Joy of Man's Desiring," and "Sleepers, Awake." When properly treated, the first two make fine concerto-style rhapsodies; the piano can play the running obligato-like eighth note parts of the latter two numbers in the truly "Bach-ish" style that no other instruments can adequately imitate.

Care must be taken in these combinations that the piano does not play all the time and that it is occasionally subordinated to the rest of the ensemble as in an orchestral concerto.

Accordion with Band

Probably the reason why accordion is not more used with concert band is because it is considered to be a solo instrument and is too often played too loud. But with a specially written part or a specially marked condensed score the accordion can be made to be a distinct and tasteful addition to the band.

If you lack oboe the right hand of the accordion will substitute very nicely on solo for that instrument; the same may be said of the left hand and bassoon or baritone sax solos. A weak clarinet section gets excellent backing from a set of accordion chords. The left hand stops of the accordion can be a life saver (when you have one or less horns) on after-beats. Then occasionally you have a Gipsy number in which the accordion is a "natural" and may be featured in its own right on certain passages.

Instruction for accordion for band work should be from the angle of harmony. The player, in order to be useful in band, should have a rudimentary knowledge of roots and triads and how these apply to his instrument. If he plays from a condensed score, he must be able to recognize major, minor, and diminished chords. If you rewrite the score for him using chords or numbers, he should still be able to understand the relationship of the chording from a harmonic standpoint in order to do a good job of playing.

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Mr. Dotson on the Clarinet

By Russel Dotson, Mineola, N. Y.

Show me the young clarinet player who can play his favorite tune without ever having learned it from notes and I will classify him in 1-A with special recommendations. If, at the time of induction-in-the-band, he is reclassified 4-F then something has happened in the interim. Either an error of omission or some downright criminal deed of commission has befallen him. Approximately 100 per cent of the cases are accounted for by one or the other of those errors.

This is not to say that 100 per cent of the candidates fail to make good in the band. That would be too foolish a statement. I mean rather to say that about 100 per cent fail to live up to the special recommendation.

There must and will be bands. Standards rise and fall and though none could rate even a forty-F, to continue the simile, the department would carry on.

The crime of omission is chargeable to both teachers and parents. It occurs when and continues just as long as the young fledgling evinces no desire to use his wings. A musician's wings, you know, are his ears. They grow but in magnitude only. Not in perception. The aural sense is awake as early as any of the others and is as fully aware of the harshness of discord as the tactile sense is of an open safety pin.

Dozens of parents—hundreds of them—have told me in utter despair that their boy or girl just does not seem to be able to apply himself to the task. He dawdles and fritters away most of the time. So the professor looks solemn and asks for details. I am then informed that he just sits there and plays tunes. And what are these tunes he plays? "He picks them up from the radio, and here, and there." Prof. (aside): "Oh Zeus! Bestow upon me no other kind." Prof.: "How much time is thus spent?" Parent: "Fully a third or more." Prof. (aside): "I wish it were 90%."

There you are. A musician is beginning to learn what his instrument sounds like and going about it in the most effective sort of way. He is on the threshold of a more complete mastery of his instrument, if he pursues his course in easy, interesting stages, than many musicians ever attain. His encouragement is clucks from Mother, admonishment from teacher and general suspicion that he lacks something in balance if not being quite moronic.

My own first steps in music were taken under the direction of a man of firm convictions on certain subjects. When I inquired of him how I might make a better showing at the fireside "chiming in", as my Father put it, to the singing of folk and church songs he forbade it forthwith and informed me that no greater vice could fasten itself on me. Shortly afterward he overheard me whistling as I approached his home and promptly put the ban on that too.

An interesting experiment in individual teaching, opportunity for carrying out of which is offered in great abundance, is to repeat for the benefit of the student a passage played exactly as he did and have him mention your mistake. Does he do it? Just as good as you can. And yet he has been playing the thing daily for a week and making a most glaring blue note without once hearing it. It

is positively not a paradox. He has been trained by error of omission to blindly, or rather deafly, tip up a certain key or lift a certain finger when he looks at a certain note. There is no clarinet teacher of experience but who has often heard with misgiving some one of his pupils playing an octave and a half off pitch and unaware of it until the music wanders beyond the range of the register he is mistakenly playing in.

Instead of being without the power of concentration or lacking in application, it seems to me they—and the densest of them—are uncommonly able. For sheer concentration, and undivided concentration at that, it is a feat of first order to sit and play something on an instrument and be totally unconscious of any sound coming out.

And don't blame it to their ears. Try having a comparative ear test for acuteness and see who will come off second best. No, it is not the ear. It is an ability peculiar and exclusive to incipient musicians to blank out the sense of hearing as completely as they can wink out vision.

I have known many phenomenal players who never learned to read a note. You have heard that before and have probably used the expression yourself a time or two. Usually it is said in a manner to put emphasis on the fact that it was accomplished in spite of not being able to read a note. But the ones I mean became phenomenal because of not being hampered by notes. They are phenomenal in the technical things they can do, the musical way they can express themselves, fullness of tone and nice sense of intonation. Many of the best in the dance band field learned to play without benefit of notes. This is especially true among the negroes, the really great in that line, who just got their hands on an instrument of some kind and started picking out tunes. No one ever told them it is hard to play in sharps. They just opened up their wings and began flying and they flew right up to the top of the heap. A musician's wings, you know, are his ears. And even if it was only the dance heap they got to the top of they are in fast company and we long haired boys could learn plenty from them. For one thing something could be learned about just how cardinal are the two crimes of omission and commission I have been talking about.

Not every youngster will of his own accord begin picking out tunes on his clarinet. There is something as mysterious and foreign about the language of musical notation at the outset. Add to that the element of time, and bewilderment is just about complete. High mental tension is imparted to the muscles and as further enigmas unfold it is perhaps no great wonder that paralysis of the hearing accompanies the reading and playing of notes.

But just watch and listen to him when he is "dawdling". Tension changes to relaxation; the sound as of fish frying which competed against his tone and threatened to overpower it completely suddenly vanishes. Intonation, though he never heard of it, has at once meaning to him. The damper is lifted from the ear drum and he is doing what he is supposed to do on a musical instrument.

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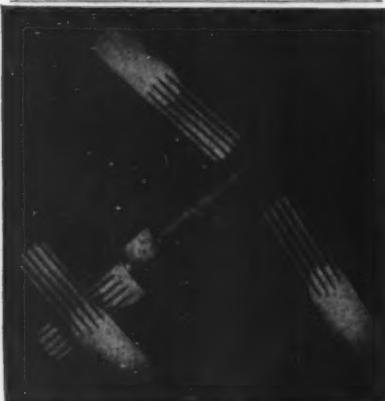
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All work and no play is supposed to do something to a boy. It can be added that all play and no "dawdling" will make Jack a very dull musician.

So I say it is an error of omission to fail to encourage some "faking" on the clarinet. Point out to him by his own illustration what phrasing means. Let him have enough of it so that he will adopt for all playing the relaxed and open eared manner he uses in playing his tunes. Don't let him discover that sharps are hard work. Start his tunes off in such keys and he never will find it out.

My first teacher was not alone in his "school of thought." He didn't originate it and it didn't die out with him. It is very much rife today. It goes about stamping out this "dawdling" wherever it lifts its head. And that is what I call a downright criminal deed of commission.

Los Angeles Offers Opportunity to Young Musicians and Composers

Young American musical artists will be given recognition, presented on the air and offered a chance at a debut with the Los Angeles Philharmonic Orchestra, in contest to be held in Los Angeles during the winter of 1943-1944 under joint sponsorship of the Southern California Symphony Association, two radio stations and a newspaper.

Instrumentalists and composers who have not yet been recognized by a performance with or by a major symphony orchestra will be eligible for the contest, which offers War Bond prizes in addition to an appearance with the Los Angeles Philharmonic Orchestra by the winning instrumentalist and a performance of the winning orchestral score by the orchestra.

After preliminary auditions, the contests will be presented in a series of weekly broadcasts over KECA, beginning October 2.

The official announcement of the Los Angeles Philharmonic Young Artists Contest issued Tuesday, August 24, by the Southern California Symphony Society, said:

"In order to stimulate and encourage the creative and interpretative talents of American youth, and in order to present those talents to the public under the most fitting circumstances, these prominent civic institutions have launched a plan to discover and promote young instrumentalists and composers.

"While thus serving the civic music interests, these co-operating groups are giving widespread recognition to the talents of capable young artists, and at the same time an opportunity for a debut with a major philharmonic orchestra through open and democratic competition.

"The competition is open to young players and composers of American birth whose work has not yet been recognized by performances by or with major symphony orchestras.

"Contestants for both instrumentalist and composer prizes may obtain entry blanks for applying in writing only to the Director of Los Angeles Philharmonic Young Artists' Competition. Address care of KECA-KFI, 141 North Vermont Avenue, Los Angeles 4, California. Entries for instrumentalists will be closed on December 1, 1943. Entries for composers will be closed on February 15, 1944.

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The Alto and Bass Clarinets

By Thomas C. Stang

Box 6089, Mid-City Station, Washington, D. C.

In many cases the music educator has been confronted with unusual, and often hard to solve problems directly resulting from the effects of the war on the "home front." Countless items, including musical instruments for civilian use are no longer available. Hard as this may seem at times when the purchase of but a single instrument would untangle one's musical instrumentation problem, justice can be seen, for the domestic peacetime builders of our instruments are doing an excellent job to speed the day when again we may all enjoy the "American Way of Life."

One seldom hears of a shortage of the more common instruments from the educational side. For various reasons, known to all, in a broad, over-all picture, the distribution of musical instruments in our educational program is remarkably good. True, in certain localities where the none too far distant past depression played near havoc with our educational system's financial structure, serious shortages of even the "common type" of instruments may be found. Unfortunately, yet likewise true, is the fact that the very localities where the respective school systems were unable to appropriate the necessary funds for the purchase of musical instruments in this era, the students also were unable to make such purchases.

Despite exceptional cases, so many yet to be corrected, it can safely be said that the musical education over-all picture has a sufficient number of the more common, or if you prefer, the basic instruments with which to carry on "for the duration." There is, however, both a shortage of alto and bass clarinets, and an over-all none too good distribution of the existing instruments. This mal-distribution if corrected would scarcely remedy the situation, for the fundamental problem is to be found in the lack of a sufficient number, which is directly in relation to the funds available at the time when alto and bass clarinets were obtainable.

Since our school systems, insofar as equipment such as school owned instruments are concerned, are of a local character, in rare cases where an extra alto or bass clarinet exists, the only feasible means of re-distribution would be through an outright sale to some school lacking and needing such an instrument, or through a lease-rental contract arrangement. Either plan would afford the musical instructor possessing such an instrument an opportunity to benefit the profession concretely, and perhaps secure in return some instrument or equipment needed to round out his own organizations. The question of course would immediately arise in such cases as to what constitutes an "over supply", and what should be maintained for the proper functioning, including training, of one's own musical department. Many factors can, and must be taken into consideration. The music educator has at his disposal records which will answer such questions, almost at a casual viewing. Unless unusual conditions, such as a great influx of population as evidenced in Defense plant areas, has greatly altered in a short period of time the number of students in a school system, an estimate can safely be made, as

to the number of students that will participate in some active way, in musical organizations. From these records, one can gain a fair picture of how many will, as based on the past, participate in instrumental music, particularly as students of wind instruments, which directly and logically governs the number of alto and bass clarinets required. The musical instructor's knowledge, with or without the aid of instrumentation plans can determine the balance needed in his organizations, and thereby can ascertain if he possesses any extra alto or bass clarinets. In such a survey, graduations must be taken into consideration, likewise the possible and probable replacements for such graduating alto and bass clarinetists. Perhaps it may be deemed practical to "farm out" such unused instruments, in an attempt to secure good replacement material. The normal course of events should likewise not be overlooked, for conditions of an unexpected nature might alter one's section, to a disadvantage, therefore consideration for such unexpected events must not be completely overlooked. Normally speaking, it would be safe to carry on with the required number of alto and bass clarinets, to suit the standards of one's particular organization, with consideration given to the normal turnover caused by graduation, and to have replacements for such "in training" sufficiently in advance so as to not lower the standards of one's ensemble by poor alto or bass clarinetists.

In some localities, the ownership of the less common instruments, including the alto and bass clarinets is to a great extent private. This of course is ideal, yet certain disadvantages exist under such private ownership, if the school system does not also own a set of alto and bass clarinets. In the past, when the private purchase of instruments was possible, and the school did not own alto and bass clarinets, it was possible to interest some student in these lower voiced clarinets, and as a result, difficulty insofar as supply was concerned did not exist. Despite present interests, and desires of students, whether fostered by the musical instructor or of self origin, insofar as alto and bass clarinets are concerned, usually these wishes and desires never are able to materialize!

Though perhaps advantageous, it would be unfair for an instructor to suggest to a graduating alto or bass clarinetist that he sell or rent his instrument to another in-class student. Likewise, it is, for obvious reasons impractical and unrecommendable for two students to share a wind instrument.

This leaves the musical instructor with a definite problem, which must be corrected in order that the standards of his organization may be maintained, as far as instrumentation is concerned. For the "duration" while only a limited number of alto and bass clarinets are in existence, it would be to the advantage of the greatest number if such instruments would be secured by the respective school systems lacking a basic number, and then released on a rental basis to the most adept students, so as to maintain the recommended instrumentation, and resulting place the

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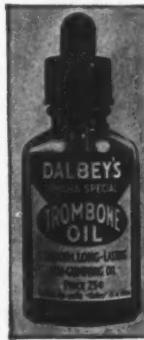
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You Can Be A "Minute Man" of Music

Sponsored by the
Music War Council
of America

By Howard C. Fischer

For sponsoring or participating in over 100 separate performances and activities supporting the home front war effort, the River Rouge High School Band, River Rouge, Michigan, last month received a Minute Man of Music citation award from the Music War Council of America.

The band, directed by Mac E. Carr, took part in 50 community war effort activities, such as bond rallies, draftee induction ceremonies, scrap campaigns and similar events. It played for 20 special school programs honoring local men and former students of the school now in the armed services. Its members, performing in special instrumental and vocal ensembles, also took part in 36 other community wartime programs.

That, in general, was the River Rouge High School Band record, but it tells only part of the story, details of which are even more impressive and full of significance for the success of our national war effort.

For example, the ensemble activity mentioned included playing in local factories doing war work, and this project had far-reaching effects, on the morale and productive capacity of war plant personnel. The school musicians started something and the workers continued it. Now many war plants in the River Rouge sector have their own instrumental and vocal units, which perform during lunch hours and for special meetings and get-togethers for employees. Less absenteeism, greater job interest, and increased production of vital war materials have resulted—thanks to the missionary work of the members of the River Rouge High School Band and their director, Mr. Carr.

Also worthy of special mention in any account of the River Rouge band's wartime achievements is its bond selling record. A series of victory sings, for which the band always plays, has been directly responsible for the purchase of over \$200,000 worth of war bonds and stamps by the River Rouge school's 1200 students since last Christmas. Of this amount \$78,000 worth was sold last April, when the band outdid itself by putting on a marching demonstration during which it executed no fewer than 35 separate formations. Also during April, the band played for two public bond auctions which added \$600,000 to the band's bond-selling total and put the city of River Rouge over the top in a drive to purchase a destroyer for the Navy.

The River Rouge band's war service record is typical of scores of others which have won national honor and recognition

for school bands throughout the country. Upon recommendation of the executive officers of the National School Band, Orchestra and Vocal Associations, the Music War Council of America is awarding Minute Men of Music citations to school music groups everywhere.

Your band, orchestra or glee club may already have equalled or surpassed the River Rouge band's achievement, in which case you, too, can qualify for a Minute Men of Music citation if you will report your activities.

If your school music organizations have not yet compiled an impressive record of wartime service to the country and your community, make this your goal for this school year. Ideas and suggestions for school music activities that will aid the war effort may be obtained by writing The SCHOOL MUSICIAN or the Music War Council of America, 20 East Jackson Boulevard, Chicago 4, Illinois.

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